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Introducing Art

Gene Mittler, Ph.D.
Professor Emeritus
Texas Tech University

Rosalind Ragans, Ph.D.
Associate Professor Emerita
Georgia Southern University

Jean Morman Unsworth, M.F.A.
Professor of Fine Arts Emerita
Loyola University of Chicago

Faye Scannell
Specialist, Art and Technology
Bellevue, Washington Public Schools

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About the Authors

Gene Mittler

Gene Mittler is one of the authors of Glencoe's middle school art series, *Introducing Art, Exploring Art,* and *Understanding Art.* He is also author of *Art in Focus,* a chronological approach to art for Glencoe's senior high program, and *Creating and Understanding Drawings.* He has taught at both the elementary and secondary levels and at Indiana University. He received an M.F.A. in sculpture from Bowling Green State University and a Ph.D. in art education from the Ohio State University. Dr. Mittler is currently Professor Emeritus at Texas Tech University.

Jean Morman Unsworth

Jean Morman Unsworth author, teacher, and consultant, is one of the authors of Glencoe's middle school book *Introducing Art.* Educated at the Art Institute of Chicago, University of Notre-Dame, and the University of Georgia, she has taught elementary through graduate levels and was Professor of Fine Arts at Loyola University of Chicago until 1987. She initiated and designed Chicago Children's Museum and the Interdisciplinary Arts Masters program at Columbia College in Chicago. She now gives full time to writing and consulting.

Rosalind Ragans

Rosalind Ragans is one of the authors of Glencoe's middle school art series, *Introducing Art, Exploring Art,* and *Understanding Art*. She serves as senior author on the elementary program of *Art Connections* for the SRA division of McGraw-Hill, and wrote the multi-level, comprehensive *ArtTalk* text for Glencoe's senior high program. She received a B.F.A at Hunter College, CUNY, New York, and earned a M.Ed. in Elementary Education at Georgia Southern College and a Ph.D. in Art Education at the University of Georgia. Dr. Ragans was named National Art Educator of the Year for 1992.

Faye Scannell

Faye Scannell is an art specialist, lead art technology teacher, and teacher educator in the Bellevue, Washington Public Schools, the Bellevue Art Museum, and through Seattle Pacific University. She is a frequent presenter at art education conferences and has written technology activities for Glencoe's art programs. She was educated at Kutztown State University of Pennsylvania, Lesley College, and several Washington universities. In 1993 she received the Art Educator of the Year Award from the Washington Art Education Association.

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Editorial Consultants

Claire B. Clements, Ph.D.
Specialist, Special Needs
Associate Professor and Community Education
Director at the Program on Human Development and Disability
The University of Georgia
Athens, Georgia

Robert D. Clements, Ph.D.
Specialist, Special Needs
Professor Emeritus of Art
The University of Georgia
Athens, Georgia

Cris Guenter, Ed.D.
Specialist, Portfolio and Assessment
Professor, Fine Arts/Curriculum and Instruction
California State University, Chico
Chico, California

Dede Tisone-Bartels, M.A.
Specialist, Curriculum Connections
Crittenden Middle School
Mountain View, California

Contributors/Reviewers

Max A. Butler
Fine Arts Instructor
Cedar Valley Middle School
Austin, TX

Gail F. Enkey
Art Teacher
Chiaravelle Montessori School
Evanston, IL

Stacey Hendrickson
Art Instructor
Gates Intermediate School
Scituate, MA

Joy Jones
Art Teacher
Chisholm Trail Middle School
Round Rock, TX

Barbara A. Perez
Art Teacher
St. Athanasius Grammar School
Evanston, IL

Irene Wettermark Porter
Visual Arts Teacher
Hayes Middle School
Birmingham, AL

Teri Power
Art Specialist & G&T Coordinator
East Elementary School
New Richmond, WI

Margaret Powers
Art Teacher
McAdory Elementary School
McCalla, AL

Wandra Merritt Sanders
Art Teacher
Hyde Park Elementary
Jacksonville, FL

Sylvia L. Thompson
Art Instructor
Cammack Middle School
Huntington, WV

Performing Arts Handbook Contributors

Mark Slavkin
Vice President for Education, The Music Center of Los Angeles County

Michael Solomon
Managing Director, Music Center Education Division

Melinda Williams
Concept Originator and Project Director

Susan Cambigue-Tracey
Project Coordinator

Arts Discipline Writers:
Dance—Susan Cambigue-Tracey, Diana Cummins, Madeline Dahm, Carole Valleskey
Music—Rosemarie Cook-Glover, Mando Fonseca, Marilyn Wulliger, Barbara Leonard
Theatre—Barbara Leonard, Susan Cambigue-Tracey

Studio Lesson Consultants

The authors wish to express their gratitude to the following art teachers whose students provided exemplary work for the Studio Lessons.

Jeff Bender
Park Plaza Middle School
Evansville, IN

Vickie Berk
Memorial Middle School
Houston, TX

Susan A. Clark
Washington Middle School
Vista, CA

Jill Cornell
Akron Central School
Akron, NY

Norman Dexter
Dougherty Middle School
Albany, GA

John Edwards
Southside Middle School
Albany, GA

Susan Green
Spring Branch Middle School
Houston, TX

Donald Gruber
Clinton Junior High
Clinton, IL

Peggy Harris
Albany Middle School
Albany, GA

Cathy Kayrouz
Stuart Middle School
Louisville, KY

Audrey Komroy
Akron Central School
Akron, NY

Janine Nathan
Spring Oaks Middle School
Houston, TX

Gerald Obregon
Norland Middle School
Miami, FL

Charles L. Osten
Whittle Springs Middle School
Knoxville, TN

Cynthia Pate
McGary Middle School
Evansville, IN

Barbara A. Perez
St. Athanasius Grammar School
Evanston, IL

Irene Wettermark Porter
Hayes Middle School
Birmingham, AL

Faye Scannell
Medina Elementary
Medina, WA

Leslee Smith
Cammack Middle School
Huntington, WV

Sherry M. Taylor
Savannah Grove Elementary
Effingham, SC

Curtis R. Uebelhor
Perry Heights Middle School
Evansville, IN

Janice Rentz
Radium Springs Middle School
Albany, GA

Robin M. Whitelock
Henry H. Filer Middle School
Hialeah, FL

Student Contributors

The following students contributed exemplary work for the Studio Lesson pages:

Fig. 1–13, Kim Truong, Washington Middle School, Vista, CA; Fig. 1–13, Carmen Lopez, Washington Middle School, Vista, CA; Fig. 1–19, Devin Schuman, Medina Elementary, Medina, WA; Fig. 2–5, Benjamin Trinka, Medina Elementary, Medina, WA; Fig. 2–13, Leigh Nordstrom, Medina Elementary, Medina, WA; Fig. 3–7, Marium Kureishy, Clinton Junior High, Clinton, IL; Fig. 3–11, Mead Scofield, Memorial Middle School, Houston, TX; Fig. 3–17, Kristina Smith, Cammack Middle School, Huntington, WV; Fig. 4–9, Jason Johnson, Albany Middle School, Albany, GA; Fig. 4–11, Chelsea Bingiel, Clinton Junior High, Clinton, IL; Fig. 4–13, Florian Kimpel, Plaza Park Middle School, Evansville, IN; Fig. 4–13, Jing Liu, Plaza Park Middle School, Evansville, IN; Fig. 5–6, Kate Morrisson, St. Athanasius Grammar School, Evanston, IL; Fig. 5–10, Katie Harr, St. Athanasius Grammar School, Evanston, IL; Fig. 5–16, Manuel Dominguez, Henry H. Filer Middle School, Hialeah, FL; Fig. 5–20, William Bissell, Medina Elementary, Medina, WA; Fig. 6–5, Adam McGuire, Plaza Park Middle School, Evansville, IN; Fig. 6–9, Jancy Buffington, Medina Elementary, Medina, WA; Fig. 6–17, Nathan Faulks, Clinton Junior High, Clinton, IL; Fig. 7–5, Vincent Carioscia, St. Athanasius Grammar School, Evanston, IL; Fig. 7–13, Molly Cook, Cammack Middle School, Huntington, WV; Fig. 7–17, Brandie Rawlinson, Perry Heights Middle School, Evansville, IN; Fig. 7–17, Darrell Ray Morris, Perry Heights Middle School, Evansville, IN; Fig. 8–5; Charlie Kemp, Medina Elementary, Medina, WA; Fig. 8–9, Vanessa Thomas, Dougherty Middle School, Albany, GA; Fig. 8–17, Samantha Wells, Stuart Middle School, Louisville, KY; Fig. 9–10, Kara Lucas, Springs Oaks Middle School, Houston, TX; Fig. 9–14, Lucy Arndt, St. Athanasius Grammar School, Evanston, IL; Fig. 9–18, Charley Will, McGary Middle School, Evansville, IN; Fig. 10–9, Ashley Whitesell, Akron Central School, Akron, NY; Fig. 10–13, Lindsey Helton, Spring Oaks Middle School, Houston, TX; Fig. 10–17, Graem Gulick, Medina Elementary. Medina, WA; Figure 11–5, Julian Robinson, Savannah Grove Elementary, Effingham, SC; Fig. 11–7, Spring Branch Middle School art students, Houston, TX; Fig. 11–9, Joshua R. Reynolds, Whittle Springs Middle School, Knoxville, TN; Fig. 11–17, Louise and Katherine Galuski, Akron Central School, Akron, NY; Fig. 12–5, Latoya Jackson, Southern Middle School, Louisville, KY; Fig. 12–9, Emily Kirk, McGary Middle School, Evansville, IN; Fig. 12–17, Chele Kent, Radium Springs Middle School, Albany, GA; Fig. 13–5, 6th, 7th, and 8th grade class at Henry H. Filer School, Hialeah, FL; Fig. 13–9, Tina Sheppard, Hayes Middle School, Birmingham Middle School, Birmingham, AL; Fig. 13–17, Nicole Vasquez, Norland Middle School, Miami, FL; Fig. 14–5, Shanterika Toombs, Southside Middle School, Albany, GA; Fig, 14–9, Paul Goderis, St. Athanasius Grammar School, Evanston, IL.

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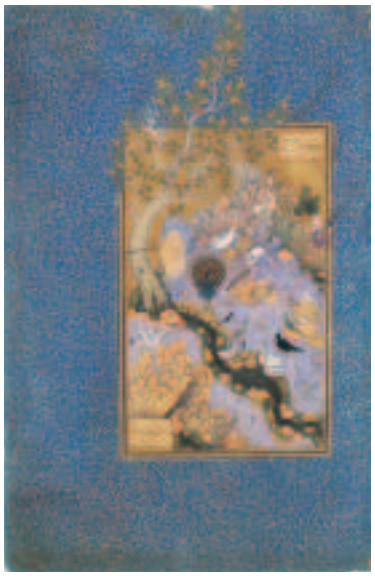

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How to Use Your Textbook

You are about to enter an exciting world. This is a world of creative ideas and imaginations. The images and objects you encounter will stir your curiosity and make you wonder. This is the world of art. *Introducing Art* will lay the foundation for art appreciation and help you develop your technical skills as an artist. This textbook presents you with the tools and skills to learn about the elements and principles of art, apply techniques using various art media, appreciate art history, and develop art criticism skills.

Preview the Chapter

A brief introduction helps you focus on the chapter. Chapter objectives are also listed as well as Key Terms that will be in the chapter.

This feature, which connects to the artist's quote in the chapter opener, will help you start thinking about the process of creating art, from idea to finished artwork.

Narrative Lessons

Art concepts are presented and reinforced in easy-to-understand language. These lessons use relevant examples from daily life or from history. Check Your Understanding provides you with a short review for each lesson.

Studio Lessons

Studio Lessons give you the opportunity to use various media and techniques. The lessons are illustrated by examples of fine art and include student artwork.

This feature profiles artists whose works appear in the text. It presents you with biographical information and a brief history of the artist's work.

This feature makes a historical connection to artworks that appear in the text. It provides you with a window into the historical and cultural context of artists and their works.

This feature includes hands-on activities where you explore ways using various art media to quickly grasp ideas presented in the lessons.

TIME Art Scene

This colorful new feature closes every chapter with an update from the real world of art. You will read about various artists and discover how art is a part of the world outside your classroom.

Chapter Review

Completing the chapter reviews can help you see how well you know the material you have just studied. It also gives you a chance to apply what you've learned in the Web Museum Activity. This feature transports you to a museum where you look at and study different artworks by various artists.

Focus On ◆ **Figure 1–1** **Artist Piet Mondrian looked at the world and saw shapes, lines, and colors. He kept simplifying his subjects until his paintings became just straight lines and squares of color.**

Piet Mondrian. *The Winkel Mil, Pointillist Version*. 1908. Oil on canvas. 43.8 x 34.3 cm (17¼ × 13½″). Dallas Museum of Art, Dallas, Texas. Foundation for the Arts Collection, gift of the James H. and Lillian Clark Foundation.

Chapter 1

The Elements of Art

"Nature cannot be copied; it can only be expressed."

— Piet Mondrian (1872–1944)

Just as the poet arranges nouns, verbs, and adjectives into ideas, the artist arranges shapes, lines, and colors into images about our world. Each artist's work is as personal and individual as the artist. You, too, are an artist, and the drawings and paintings you will be doing in this class will be as individual as you are. In this book, you will learn how to look at art and the world around you with the eyes of an artist.

After completing this chapter, you will be able to:

- Name and describe the elements of art.
- Describe the different types of line.
- Identify the properties of color.
- Experiment with various elements of art to understand their role in making art.

Quick Write

Interpreting the Quote Read the quote by Piet Mondrian. Then look at **Figure 1–1.** Describe in a paragraph how you think Mondrian is expressing nature in his painting.

KEY TERMS

artist
elements of art
line
line quality
color
hue
value
intensity
portfolio
shape
form
space
negative space
still life
texture

LESSON 1

The Language of Art

Have you ever heard a person described as "wearing many hats"? Saying a person wears many hats means he or she is good at a number of things. An **artist**—*a person who uses imagination and skill to communicate ideas in visual form*—wears many hats. Among the hats artists wear is one labeled "scientist." Wearing this hat, artists experiment with the effects of light on objects. Wearing the mathematician's hat, they carefully measure distances between objects. Wearing the hat of writer, they tell stories and record events.

In this book, you will learn about the different ways in which artists have used these skills over the centuries. You will also meet specific artists and learn about their creations.

The Artist's Language

Like other professionals, artists "speak" a language all their own. Just as the mathematician uses numbers, so the artist uses *line.* Much in the way musicians communicate through notes and sounds, artists speak in *color, value,* and *shape.* The writer relies on words, sentences, and paragraphs; the artist on *form, space,* and *texture.*

These seven terms—line, color, value, shape, form, space, and texture—make up the artist's vocabulary. The terms are grouped together under the heading **elements of art.** These are *the basic visual symbols an artist uses to create works of art.* An artist's success depends on how well he or she uses these elements.

Using the Artist's Vocabulary

When you look at an artwork, it is not always clear where one element ends and another begins. Study the artworks in **Figures 1–2** and **1–3.** You do not see the elements of form and color in the first or the element of line in the second. Instead, you see the works as a whole. As you examine each work, your eye

◆ **Figure 1–2** **Does the artist use a single color to show an object? Do the objects look real? What does this artwork "say" to you?**

Paul Cézanne. *The Basket of Apples.* c. 1895. Oil on canvas. 65.4 cm × 81.3 cm (25¾ × 32″). The Art Institute of Chicago, Chicago, Illinois. Helen Birch Bartlett Memorial Collection.

"reads" all the elements together. In fact, it is the careful blending of elements that allows you to see an artwork as the artist meant it to be seen. Taken together, the elements in Figure 1–2 "add up" to a basket of apples and a bottle. The lines in Figure 1–3 cleverly suggest a familiar farm animal. Can you identify it?

"Reading" the Artist's Vocabulary

Think back to when you first learned to read. You did not start with a book. Rather, you began by reading a word at a time. This is how you will learn the vocabulary of art. You will learn about the elements of art one at a time.

Each of the remaining lessons in this chapter treats one or more elements. In later chapters, you will learn about other terms that are central to the practice and study of art.

Check Your Understanding

1. Define *artist.*
2. Name the seven elements of art.

Meet the Artist

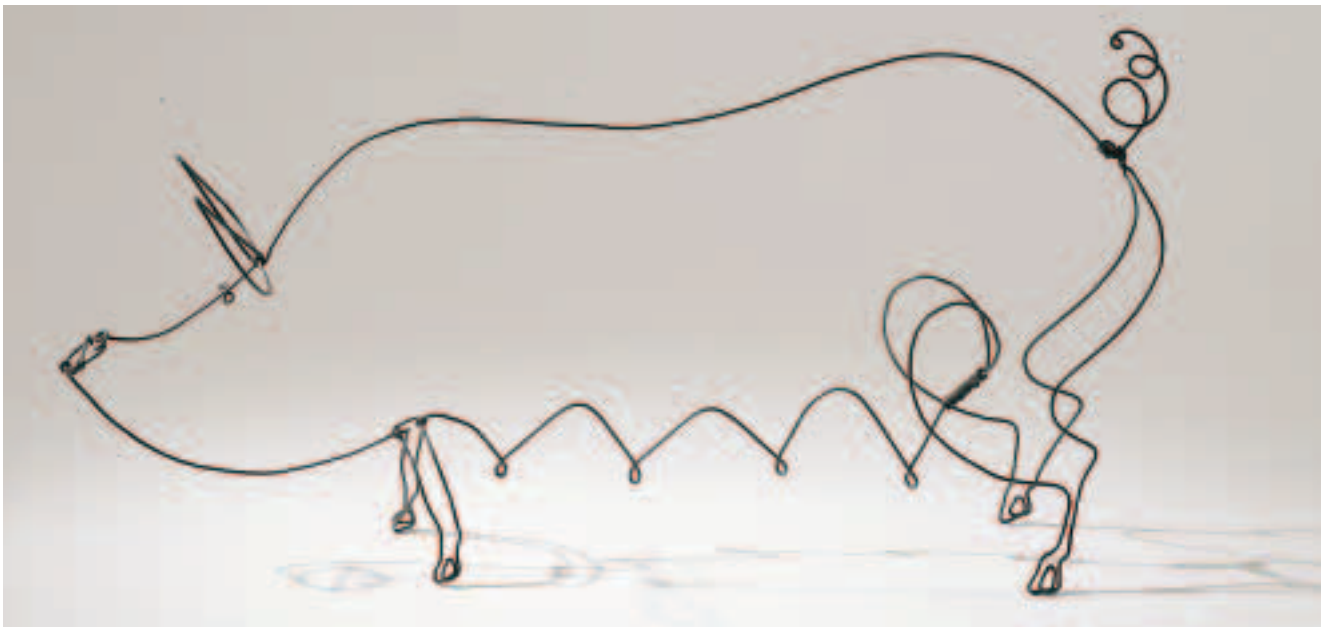
Paul Cézanne (1839–1906)

Cultural connection. Although he is sometimes associated with the French Impressionist painters, Paul Cézanne was a leader in the movement toward abstraction in painting that became known as Post-Impressionism.

Born in Aix-en-Provence, France, in 1839, Cézanne exhibited a few times with Claude Monet, Auguste Renoir, and Camille Pissarro. It soon became apparent, however, that Cézanne's style and vision were clearly unique.

While the Impressionists were concerned with the effects of light on objects, Cézanne was more interested in showing the basic form and structure of objects. He once said, "Everything in nature is modeled after the sphere, the cone, and the cylinder. One must learn to paint from these simple figures." Look at **Figure 1–2.** How did Cézanne use these "simple figures" in his still life?

To learn more about Cézanne and his work, click on Artist Profiles at art.glencoe.com.



◆ **Figure 1–3** **What are some of the questions you think the artist asked himself while he was creating this work?**

Alexander Calder. *Sow.* 1928. Wire. 43.2 × 76.2 × 19.5 cm (17 × 30 × 7⅔ "). The Museum of Modern Art, New York, New York. Gift of the artist. © 1997 Artists Rights Society (ARS), New York/ADAGP, Paris.

LESSON 2

Line

It might be said that all art begins with a line. You see lines everywhere in your daily life. As you ride in a car along a highway, the edges of the road straight ahead of you form two lines that meet in the distance. The edge of each wall of your classroom is a line. So are the curves that make up the letter *s*.

To the artist, a **line** is *the path of a dot through space.* In this lesson, you will learn about different kinds of lines. You will see how these lines can be used to suggest specific feelings and ideas.

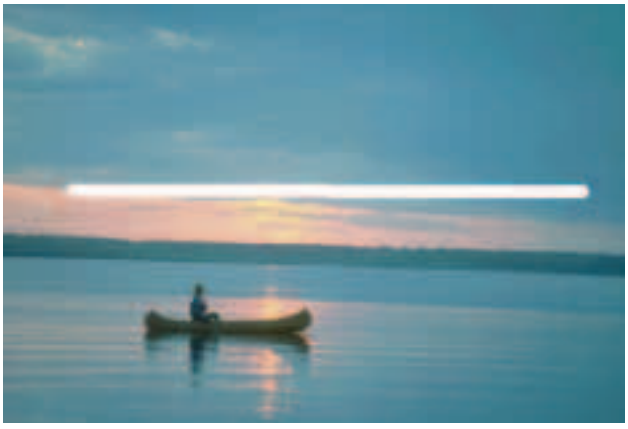
Kinds of Line

By definition, every line goes somewhere. A line may "travel" up, down, or across. It may move at an angle, or it may curve back on itself. Each type of line carries a different message to the viewer.

There are five main kinds of line: horizontal, vertical, diagonal, curved, and zigzag.

Horizontal

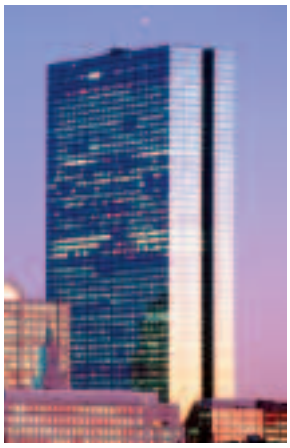
Horizontal lines run from side to side. Lines of this type seem to be at rest. They may suggest peace and quiet. Think of the line of a calm lake where the water meets the sky (**Figure 1–4**).



◆ **Figure 1–4** Horizontal line.

Vertical

Vertical lines run up and down. They never lean. Lines of this type seem to be standing at attention. Artists use vertical lines to show strength and permanence. Picture the soaring lines of a skyscraper (**Figure 1–5**).



◆ **Figure 1–5** Vertical line.

Diagonal

Diagonal lines are straight lines that slant. Lines of this type suggest a sense of movement and excitement. They seem to be rising or falling. Diagonal lines are used to give a sense of movement.

◆ **Figure 1–6** Curved line.

Curved

Curved lines are lines that change direction little by little. Wiggly lines are made up of two or more curves. Spirals and circles also begin with curved lines. Like diagonals, curved lines express movement, but in a more graceful way (**Figure 1–6**).

◆ **Figure 1–7** Zigzag line.

Zigzag

Zigzag lines are formed by joining several diagonals that move in different directions. The diagonals form sharp angles that make lines change direction suddenly. Zigzag lines create confusion. They suggest action or nervous excitement (**Figure 1–7**).

Line Quality

Think about the crease in a pair of freshly ironed trousers. Would you describe this "line" as smooth or rough? How about a line made with chalk? Smoothness, roughness, thickness, and thinness each represent a different **line quality.** This quality is *the unique character of any line.*

How a line appears depends on several factors. These include:

- *The tool used.* A crayon produces a slightly ragged line. A paintbrush dipped in ink produces a line that narrows and trails off.
- *The pressure of the artist's hand.* Pressing down on a tool creates a thicker line. Using less pressure creates a thinner line. How would you describe the quality of the lines in **Figure 1–8?** Are the lines smooth or rough? Are they thick or thin?

Studio Activity

Experimenting with Lines

Demonstrate technical skills. Start developing your art skills by using a variety of art tools. These might include pencil, marker, brush and ink, chalk, and crayon. Practice using the tools to draw lines. Notice the quality of line each tool produces. Try drawing lines that express different feelings. These might include joy, fear, anger, and excitement. Share your lines with classmates.

PORTFOLIO

Label the lines with the names of the feelings they express. Then store your experiment in your portfolio.

Check Your Understanding

1. Name the five directions a line can take.
2. Tell how each of the line types can make a viewer feel or react.
3. What is *line quality?*

◆ **Figure 1–8** **Analyze the different kinds of lines the artist has used. Describe the quality of these lines.**

Vincent van Gogh. *Corner of a Park at Arles (Tree in a Meadow).* 1889. Reed pen and black ink over charcoal. 49.3 × 61.3 cm (19⅜ × 24″). The Art Institute of Chicago, Chicago, Illinois. Gift of Tiffany and Margaret Blake, 1945.3.

Color

Imagine a world without color. Like lines, color surrounds us. It is in the reds and purples of the sky at sunset. It is in the lush green of a well-tended lawn. Our moods even have "color." We describe someone who is angry as "seeing red." A happy, carefree person is said to be "in the pink."

In this lesson, you will learn about the way color is used in art. In the next lesson, you will practice using color yourself.

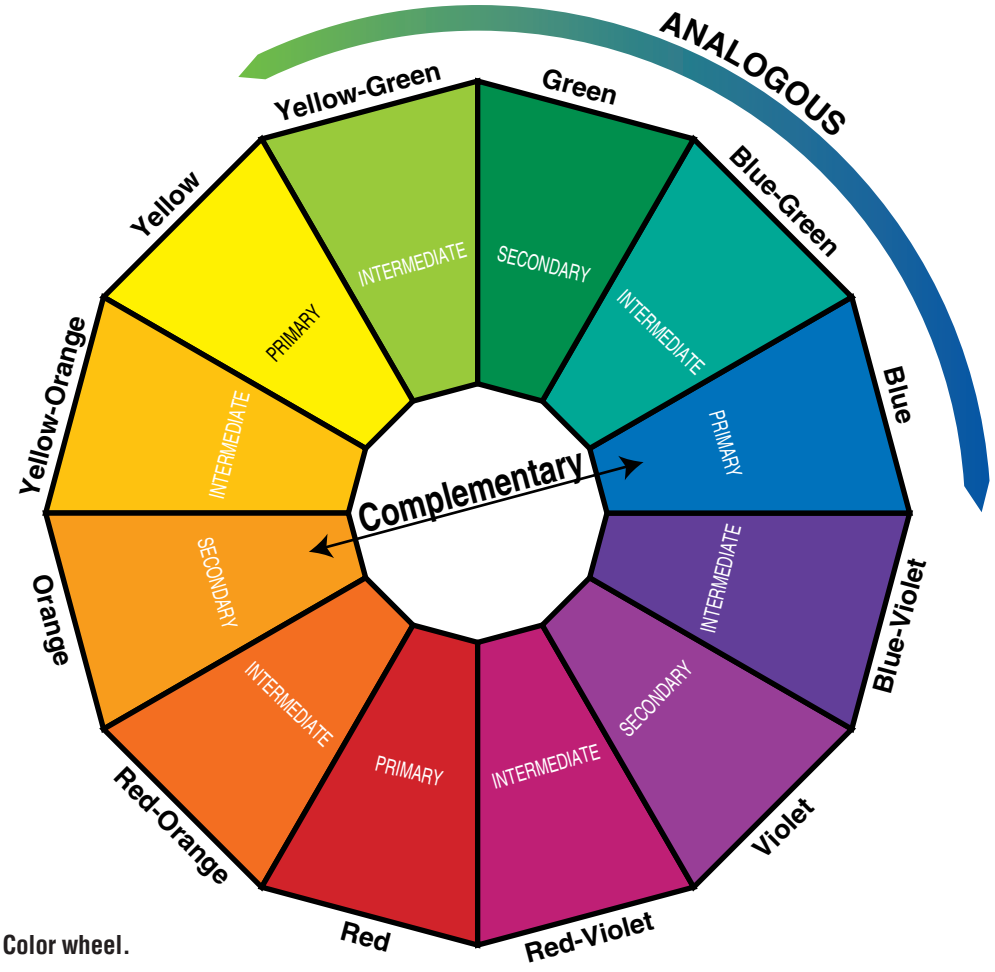
Properties of Color

Have you ever tried to find a pair of matching socks on a dark winter morning? It is not easy. Without light, all colors look the same. Scientists and artists have long understood this. Both know that **color** is *what the eye sees when light is reflected off an object.*

Some artists use color boldly. Others use it softly. To get these results, artists need to understand the three main properties of color. These are hue, value, and intensity.

Hue

Hue is *a color's name.* Orange, green, and violet are all hues. The relationship among hues is shown in the color wheel in **Figure 1–9.** Three of the hues in the wheel—red, yellow, and blue—are known as the primary, or pure, hues. They are called primary because



◆ **Figure 1–9** Color wheel.

◆ **Figure 1–10** **How did the artist use line and color to portray the figures in this painting?**

Helen Hardin. *Robed Journey of the Rainbow Clan.* 1976. Acrylic. 47 × 76.2 cm (18½ × 30″).
© 1996 Helen Hardin, © 1999 Cradoc Bagshaw.

these three are mixed to create all the other hues. Mixing the two primary colors of yellow and blue gives green, a *secondary* color. Mixing a primary color like red with a secondary color like orange gives red-orange, an *intermediate* color. Look at the painting in **Figure 1–10.** The artist has overlapped hues to capture all the colors of the rainbow. Match the hues in the painting with those on the color wheel. Has the artist used any primary hues? Which secondary hues has she used? Which intermediate hues has she used?

Value

The art element, **value,** is *the lightness or darkness of a hue.* Value is also considered as a property of color. You can change a hue's value by mixing in white or black. When white is added to a hue, the resulting color is said to be a *tint.* When black is added, the result is called a *shade.* Pink is a tint of red. Maroon is a dark shade of red. These and other values of red appear in the value scale in **Figure 1–11a.**

◆ **Figure 1–11a** **Value scale.**

◆ **Figure 1–11b** Intensity scale.

Intensity

Some colors appear lively and brilliant. Others look murky or dull. The difference is called the color's **intensity.** This is the *brightness or dullness of a hue.* A strong, bright hue is said to be "high-intensity." Pure green is such a hue. A faint, dull hue is said to be "low-intensity." Olive green is a hue that fits this description. The intensity scale in **Figure 1–11b** shows some intensities of green.

One way of lowering a hue's intensity is by mixing it with its *complementary,* or opposite, hue on the color wheel. Look once again at the color wheel on page 8. Find the hues at either end of the double-headed arrow. If you mix these hues, you get a neutral color such as gray or brown. The same is true if you mix any other complementary hues.

Combining Colors

You may have heard the term *loud* used to describe outfits of clothing. The term also refers to a combination of colors that clash. Art, like clothing, makes use of color combinations, or *schemes.* Different color schemes give different effects. Some color schemes are quiet. Others are exciting.

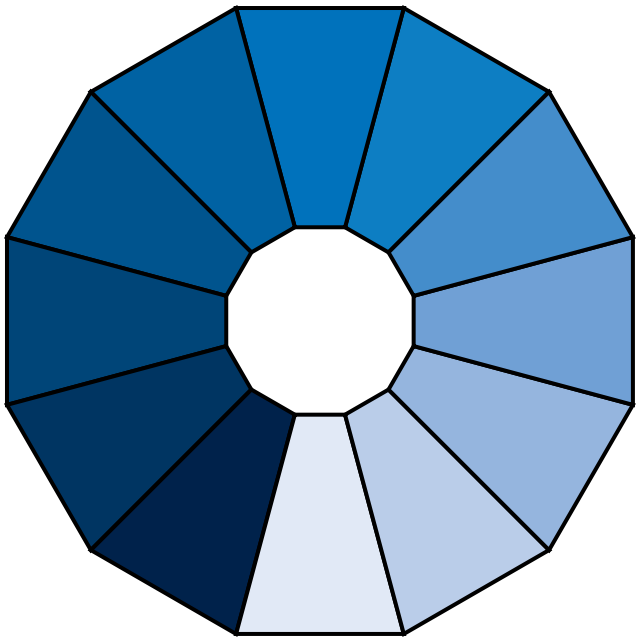
Some common color schemes used by trained artists are monochromatic, analogous, and complementary.

Monochromatic

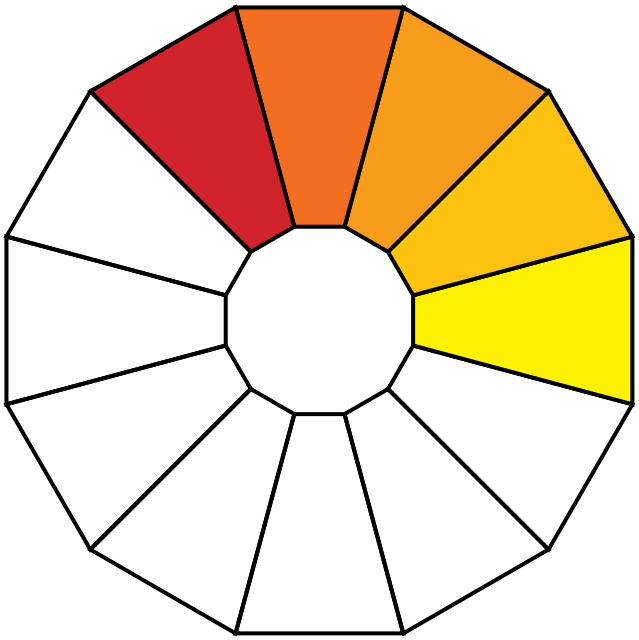
A monochromatic (**mah**-noh-kroh-**mat**-ik) color scheme uses different tints or shades of a single hue. Such a combination can help bring together the parts of a work. Monochromatic color schemes must be used with caution, however, because they can produce a dull, uninteresting effect. See an example of a monochromatic color scheme in **Figure 1–11c.**

Analogous

An analogous (uh-**nal**-uh-gus) color scheme uses hues that are side by side on the color wheel and share a hue. (See **Figure 1–11d.**) Analogous color schemes relate objects in a work. Look at the color wheel shown in **Figure 1–9** on page 8 and find the colors analogous to yellow. What hues would be included in an analogous color scheme based on red?



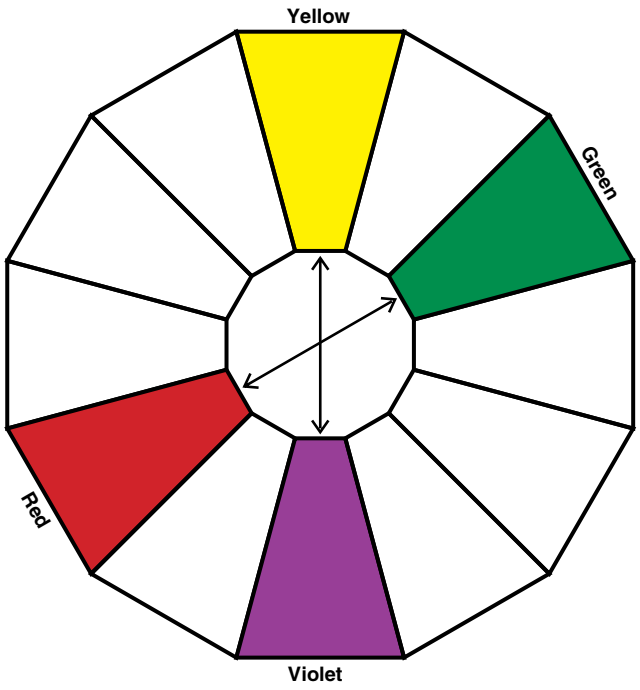
◆ **Figure 1–11c** Monochromatic color scheme.



◆ **Figure 1–11d** Analogous color scheme.

Complementary

As its name suggests, the complementary color scheme (**Figure 1–11e**) uses opposite hues on the color wheel. It makes for the most striking color combinations. As with monochromatic colors, care must be taken when combining complementary colors. Placing high-intensity complementary colors close together in an artwork can create an unusual flickering effect.



◆ **Figure 1–11e** Complementary color schemes.

Studio Activity

Experimenting with Color Combinations

Practical applications. Gather sheets of colored cellophane. Cut circles or other shapes from each sheet. Experiment with different color combinations by overlapping the shapes in a clear plastic folder. Secure the edges of the folder. Then hold it up to the light. In your sketchbook, note combinations that are especially pleasing to your eye. Repeat the experiment, this time overlapping more colors. Try more than one layer of a single color to deepen it. Last, try making combinations of *warm colors*—red, yellow, and orange—and of *cool colors*—blue, green, and violet. Think about scenes in which you might be likely to use a warm color scheme. How might you use a cool color scheme?

PORTFOLIO

On a separate piece of paper, describe some design ideas where you might use warm and cool color combinations.

Check Your Understanding

1. Define the term *hue.*
2. What are the three properties of color?
3. Where do you find complementary colors on the color wheel?

LESSON 4

Mixing Colors

Artists look at the world around them and see far more than a blue sky and green grass. Claude Monet was called an *Impressionist* painter because he looked at the landscape at different times of day and saw every color of the rainbow. At dawn he found purples, pinks, and blues in the farmer's wheat stacks. At noon these stacks appeared to be blazing oranges and yellows. He painted "impressions" of the wheat stack in **Figure 1–12** by laying strokes of many colors on his canvas.

What You Will Learn

You will demonstrate technical skills by mixing tempera paints to discover colors. You will use two *primary* colors and white. Each time you add a stroke of one of these colors and blend it on your paper, you can make a new color. When you have filled your paper, you will have a rich painting. Try to mix as many variations of your two colors as possible.

◆ **Figure 1–12** **Analyze the color scheme the artist used in this painting. How would you describe the intensity of the colors?**

Claude Monet. *Stack of Wheat*. 1891. Oil on canvas. 65.6 × 92 cm (25 13/16 × 36 1/8"). The Art Institute of Chicago, Chicago, Illinois. Restricted gift of the Searle Family Trust; Major Acquisitions Centennial Endowment; through prior acquisitions of the Mr. and Mrs. Martin A. Ryerson and Potter Palmer Collections; through prior bequest of Jerome Friedman, 1983.29.

What You Will Need

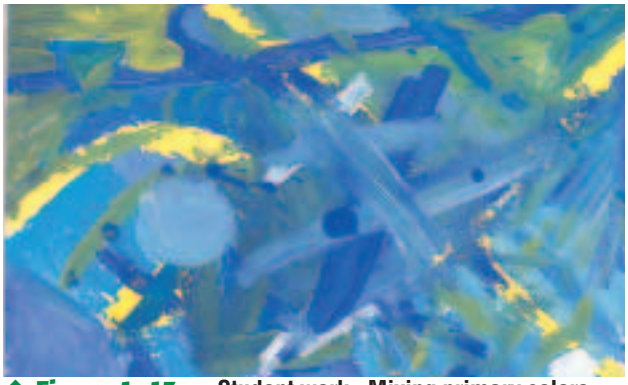
- White drawing paper, 9 x 12 inches
- Tempera paints—two primary colors and white
- Wash or bristle brush
- Cup of water, paper towels

What You Will Do

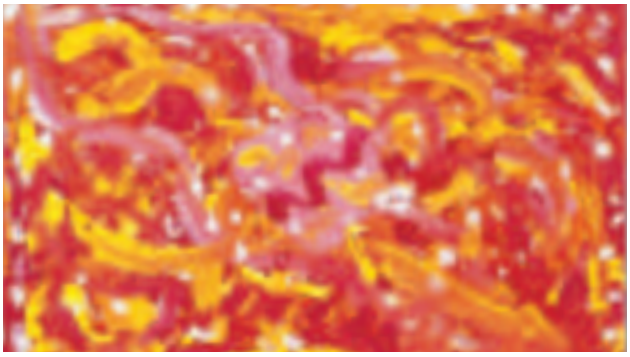
1. On a plastic plate, take spoonfuls of two primary colors and white tempera paint. Your teacher will divide the class into three groups and give red and yellow to one, red and blue to another, and yellow and blue to the third.
2. Wet your brush, squeeze the water out of it with your fingers, and dip it into one primary color. Paint an area on your paper. Rinse your brush and dry it with the towel before you start using a new color.
3. Dip into the second primary and begin blending the two colors on your paper until you get the *secondary color*—green or orange or purple.
4. Continue adding more of each primary color as you fill your paper, trying to make new colors each time. Blend the colors into each other.
5. When you have mixed many new colors, begin adding white to all of your colors to get *tints*.

Evaluating Your Work

- **Describe** Point out in your painting the secondary color you mixed and the many variations you blended. Locate the tints you made by mixing white with your colors.
- **Analyze** Discuss the experience of discovering new colors. What happened when you blended the colors longer with your brush?



◆ **Figure 1–13a** Student work. Mixing primary colors.



◆ **Figure 1–13b** Student work. Mixing primary colors.

PORTFOLIO IDEAS

A **portfolio** is *a carefully selected collection of artwork kept by students and professionals.* As you keep your art projects in a portfolio, it will give you the opportunity to:

- Store your artwork in one place and in good condition.
- Show that you can apply art concepts, techniques, and skills.
- Demonstrate your growth as an artist.

visual art journal

Walk through the produce section of a supermarket. List in your journal all the colors you find in fruits and vegetables. Add adjectives to each one to describe the color and the texture of each.

LESSON 5

Shape, Form, and Space

Here is a riddle. What do *you*, a stop sign, and a rubber ball have in common? You all exist in—and are set off by—space. This is true of all objects. Some objects are recognizable because of their shape or form alone. Even without seeing the letters or the red color, you could identify a stop sign. You would recognize its octagonal shape. Even in the dark, you could identify a rubber ball. You would feel its round form.

Shape, form, and space are closely related. In this lesson, you will learn about these elements and their special place in art.

Shape

To an artist, a **shape** is *an area clearly set off by one or more of the other six visual elements of art*. Shapes exist in two dimensions. They have height and width but not depth. Shapes are flat.

All shapes are one of two types:

- **Geometric shapes.** Geometric shapes are precise, mathematical shapes. They look as though they were made with a ruler, compass, or other special tool. The square, circle, and triangle are among the most common geometric shapes. The rectangle and oval are others. Geometric shapes are mostly, though not always, made by people. Examine the painting in **Figure 1–14.** Which geometric shapes has the artist used? How many of each of these shapes can you find in the work?
- **Free-form or organic shapes.** Free-form shapes are not regular or even. Such shapes are found throughout nature.

◆ **Figure 1–14** **The title of this work mentions a free-form shape from music. Can you find this shape?**

Roy Lichtenstein. *Modern Painting with Clef*. 1967. Oil and synthetic polymer and pencil on canvas. 254.3 × 458.2 (100⅛ × 180¾″). Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Joseph H. Hirshhorn, 1972.

The outline of a lake is a free-form shape. So is the outline of your hand. The artwork in Figure 1–3 on page 5 is made up of a number of free-form shapes. How many different shapes can you find?

Form

Like shapes, forms have height and width. Unlike shapes, they also have a third dimension: depth. **Form** is *an element of art that refers to an object with three dimensions.* When you hold a book in your hand, you are experiencing its form in three dimensions: height, width, and depth.

Forms are grouped as geometric or free-form, much as shapes are. An aluminum can is an example of the geometric form called *cylinder.* Rocks and clouds, by contrast, are free-form.

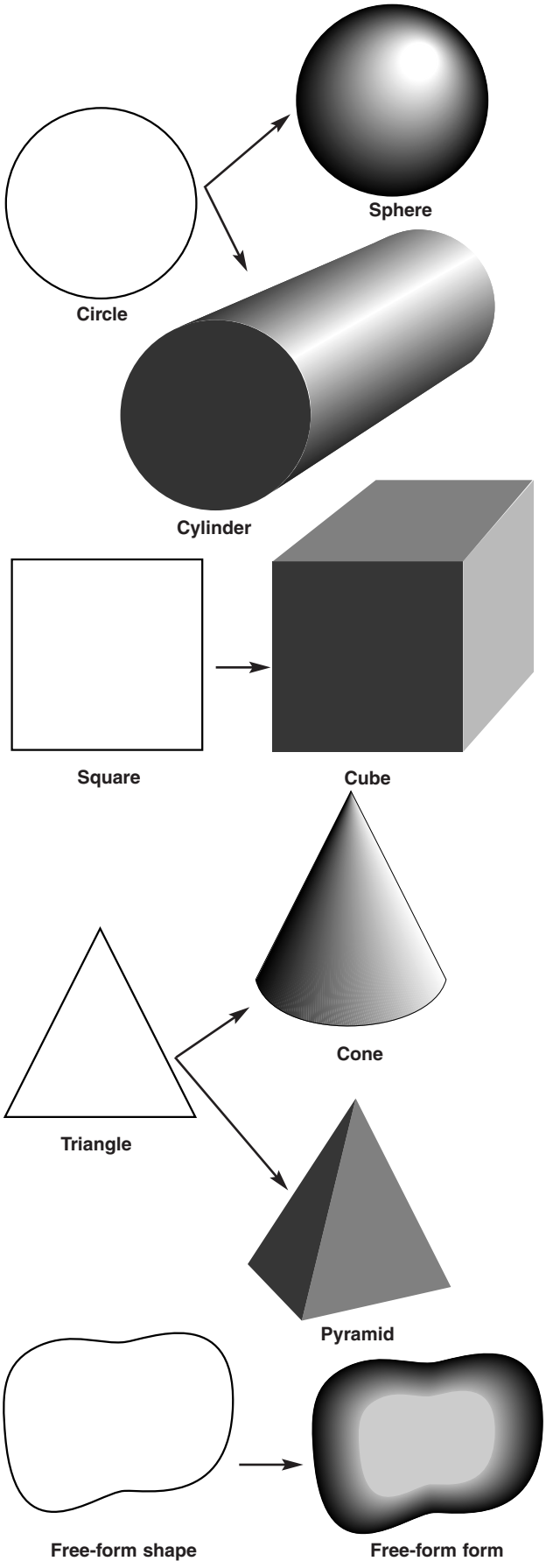
In art, a close relationship exists between shapes and forms. A two-dimensional circle and three-dimensional sphere have the same round outline. A two-dimensional square can be "stretched" into a third dimension to become a cube. These and other shape/form relations are shown in **Figure 1–15.**

Space

All objects take up space. **Space** is *the distance or area between, around, above, below, and within things.* Space is empty until shapes or forms fill it.

In some works of art, space is real. In others, it is only suggested. Compare the artworks in **Figures 1–16** and **1–17** on pages 16–17. The first is an example of sculpture. It exists in three dimensions. If you were viewing this work in person, you could walk around it. You could enter its space and appreciate its form.

The second work of art is a painting. The scene looks very realistic and lifelike. If you tried to move forward into it, however, you would bump into a flat surface.



◆ **Figure 1–15** Shape/Form relationships.

Space Techniques in Two-Dimensional Art

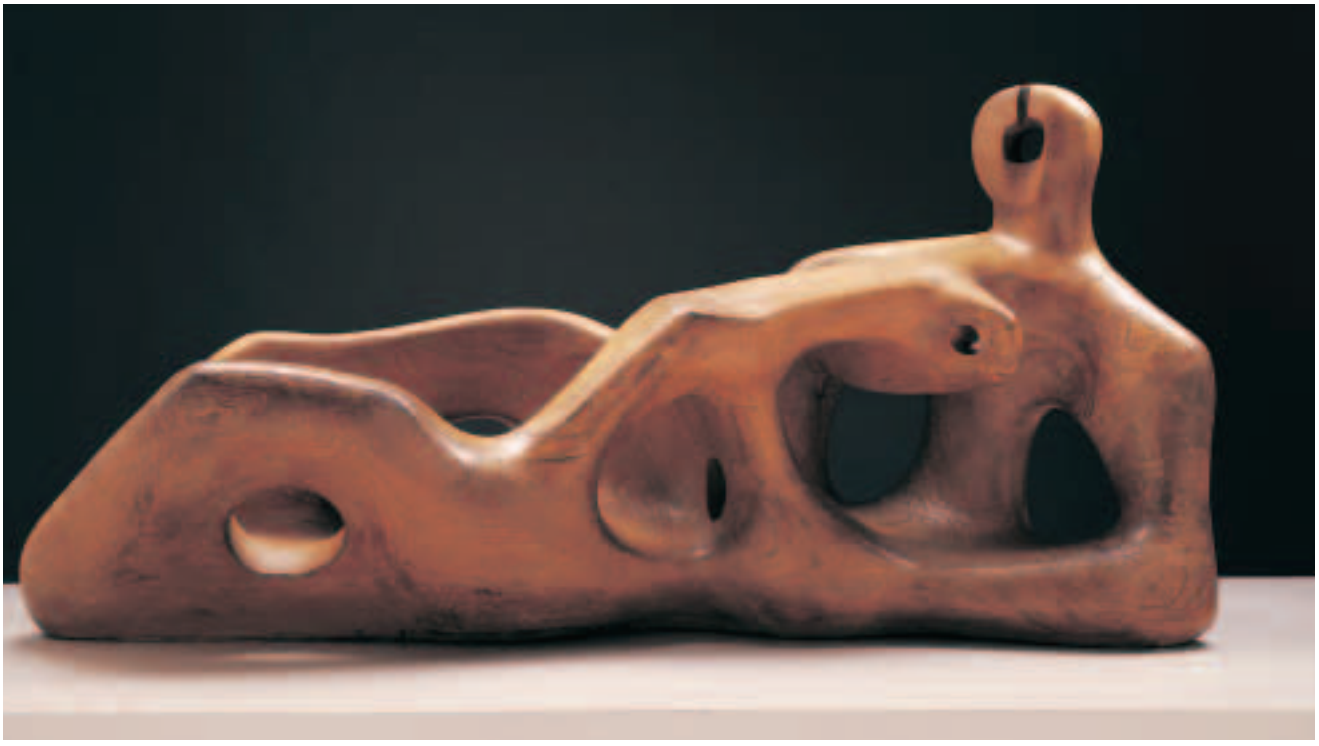
The artist who painted the street scene in Figure 1–17 used several techniques to capture the feeling of deep space. Artists have developed a number of such techniques. These include the following:

- **Linear perspective.** The lines of buildings, roads, and similar objects are slanted. This makes them appear to come together or meet in the distance.
- **Size.** Distant objects are made smaller than objects that are close up.
- **Overlapping.** Nearer shapes and forms overlap, or partly cover, those meant to appear farther away.
- **Placement.** Distant objects are placed higher up in the picture. Closer ones are placed lower down.
- **Intensity and value.** The colors of objects meant to appear in the distance are lower in intensity than objects meant to appear nearer. They are also lighter in value.
- **Detail.** More detail is added to closer objects and less detail is added to those in the distance.

Which of these techniques was used in Figure 1–17? What other steps has the artist taken to make forms seem to stand out in space?

Negative Space

When it comes to the element of space, there is one question every artist must answer. That is the question of how much negative space to build into a work. **Negative space** is *the empty spaces between the shapes or forms in two- and three-dimensional art.*



◆ **Figure 1–16** **What makes this work a form rather than a shape? Has the artist used real or suggested space?**

Henry Moore. *Reclining Figure.* 1939. Elmwood. 94 × 200.7 × 76.2 cm (37 × 79 × 30″). Detroit Institute of the Arts, Detroit, Michigan. Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation.

How the artist answers the question about negative space will affect the viewer's reaction to the work. Look back at the artwork in Figure 1–3 on page 5. There is far more negative space than form to this work. The abundance of negative space gives it a light, airy feel. Contrast this with the negative space in Figure 1–16. This sculpture seems heavier and more compact because there is less negative space.

Little negative space in a painting or drawing makes the work look busy. A lot of negative space can express calm, peace, or even loneliness.

Check Your Understanding

1. What is *shape?*
2. Define *form.* What forms are closely related to the circle?
3. Identify and describe at least three techniques artists use to suggest space in two-dimensional art.

Studio Activity

Sketching a Still Life

Illustrate themes from direct observation. Look back at the painting of apples in Figure 1–2 on page 4. This work is an example of a type of art called *still life.* A **still life** is *a painting or drawing of nonmoving objects.* What nonmoving objects besides fruit did the artist choose for this still life? What techniques did he use to achieve a sense of space?

Plan a still life of your own by gathering several familiar objects. Illustrate a theme from direct observation using books, pencils, and other materials found in the classroom. Arrange these on a table. Study the arrangement from different angles. Make pencil sketches from several different views. Be sure to use techniques such as overlapping to capture a feeling of space.

PORTFOLIO

Save your best sketch for your portfolio.

◆ Figure 1–17 What techniques has the artist used to give a feeling of space?

Richard Estes. *Paris Street Scene.* 1972. Oil on canvas. 101.6 × 152.4 cm (40 × 60″). Virginia Museum of Fine Arts, Richmond, Virginia. Gift of Sydney and Frances Lewis. © 1998 Richard Estes/Licensed by VAGA, New York, NY/Courtesy Marlborough Gallery, NY.

LESSON 6

Drawing a Still Life

Ordinary objects can become exciting shapes and forms when an artist sees them. Janet Fish arranged these glasses in front of a window and painted *Spring Evening* (**Figure 1–18**). Look at all the colors and shapes she found in the reflections. Notice how she used lines, colors, shapes, forms, and space to provide realism.

What You Will Learn

Select the best of the still-life sketches you did in Lesson 5. Do an oil pastel drawing of it. You will use the space techniques you learned in Lesson 5 as you draw the objects and choose the colors. Look back at page 12 and study the way Claude Monet mixed colors in his painting *Stack of Wheat*.

◆ **Figure 1–18** **Notice how the artist has overlapped the objects in this still life to show distance. Which objects are farthest from the viewer?**

Janet Fish. *Spring Evening*. 1977. Oil on canvas. 111.8 × 162.6 cm (44 × 64″). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Herbert W. Plimpton Collection.

What You Will Need

- Pencil, sketch paper, eraser
- White or colored drawing paper, 12 x 18 inches
- Oil pastels

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art media and materials to produce a still life drawing. Study your sketches and choose the one you like best. Notice that drawings from different angles will show different arrangements of the same objects.
2. On your drawing paper, draw the objects lightly with pencil.
3. Begin applying colors lightly with the oil pastels, building up color as you go. Look for reflections, shadows, and changes in color on your objects.
4. Choose background colors that will set off the objects in the foreground.
5. Fill the entire surface of your paper with color.

Evaluating Your Work

- **Describe** Point out the ways in which you used size, overlapping, and placement in your drawing. Show the way you used intensity and value in coloring your objects in the foreground and background.
- **Explain** Tell what effect you were trying to create as you chose which colors to use. How did you use color to set off the objects in the foreground?

◆ **Figure 1–19** Student work. A still life.

Reflective Thinking

Critical Evaluation. Analyze the original artworks of your peers. Examine the still lifes they drew and form conclusions about formal properties. For example, how did they use color and space in their still lifes?

Visual Art Journal

Take notice of the curved lines of a telephone cord, the shapes of ice cubes in a glass of water, the colors in an oil slick on a rainy day. Draw your observations in your journal. Write notes to remember something special that you see. All this can be part of your next painting or drawing.

Texture

His beard was *rough as sandpaper.* The lake was smooth as glass. You have probably read and maybe even written descriptions like these. The descriptions are effective because they bring to mind the sense of touch. They remind us of familiar textures. As an art element, **texture** is *how things feel, or look as though they might feel if touched.*

Like space, texture in art can be *tactile,* texture that can be touched, or *visual.* In this lesson, you will learn about the double role of texture as an element.

Texture

Imagine the smoothness of mashed potatoes, the brittleness of a wheat cracker. Our sense of touch is always alert to the things around us. It helps us identify them and enjoy their feel. It also helps us avoid unpleasant touch sensations. Such an unpleasant sensation is suggested by the sentence that opens this lesson.

Artists take advantage of our experience with textures to enrich their works. How an artist uses texture depends on whether he or she is working in two or three dimensions.

Tactile Texture

Sculptors, you may recall, work in real space. They also work in real texture. Refer back to the sculpture in Figure 1–16 on page 16. How do you think this work would feel to the touch? Contrast that sensation to the one you might get touching the work in **Figure 1–20.** This sculpture of a horse is life-size. It is made of mud and tree branches. What words would you use to describe its texture? What do you think it would be like to ride this horse?

Sometimes artists use texture to capture visual designs in three dimensions. The sculpture in **Figure 1–21** is such a work. Have you ever touched a raised design in fabric? Do you think the "clothing" worn by this guardian would feel smooth or rough to the touch?

Visual Texture

Artists are aware that we experience texture not only through our sense of touch, but also through our sense of vision. Look back at the painting in Figure 1–18 on page 18. The glassware has been painted in a very lifelike fashion. Each facet, or cut design in the glass,

◆ **Figure 1–20** **Analyze the use of form and texture to create this sculpture.**

Deborah Butterfield. *Horse.* 1977. Mud and sticks. Life-size. Zolla/Lieberman Gallery, Chicago, Illinois.

looks real enough to touch. Yet, a viewer touching the surface would feel no such facets. The surface instead would feel flat. It would also feel slightly grainy rather than smooth. This is because the work was done on canvas, a coarse material.

This painting makes use of *visual texture.* We "feel" the texture with our eyes. Look back at the realistic street scene in Figure 1–17 on page 17. How many different textures has the artist recorded? Which of these would feel smooth?

◆ **Figure 1–21** **Analyze the use of color and texture in this work. Notice the work's title and size. Why might the artist have made the sculpture so large?**

Thailand. *Guardian Figure.*

Studio Activity

Making Rubbings for Texture

Practical applications. Explore your classroom and the school grounds for objects with uneven, hard textures. These might include coarse stones and grainy wood. Gather several different surfaces. Place a sheet of drawing paper over each. Using the side of an unwrapped crayon, do a rubbing of each surface. Press down just hard enough to capture the texture.

Use the best of your rubbings as the basis for a still life. Refer to the sketch you did in Lesson 6. For this still life, however, cut the shape of each object from one of your rubbings. Try several arrangements of visual textures before you glue the pieces in place. Decide whether you need areas of solid color. If so, add these.

PORTFOLIO

Write a short paragraph describing in detail a variety of practical applications for design ideas. Which rubbings made for better texture? For what else can you use these textures? Put this paragraph in your portfolio with the still life.

Check Your Understanding

1. What is *texture?*
2. Which of our senses experience texture?
3. What are the two kinds of texture used in art?

TRAVELING FOR THE LIGHT

Morocco's sunlight lured a French master of color.

Natural light can affect people's moods and the way they look at the world around them. This is especially true for artists. Natural light often inspires them to paint with certain colors and to depict objects, shapes, and shadows in specific ways. For French artist Henri Matisse (1869–1954), it was the quality of the light that led him to Morocco, a nation in North Africa. Matisse wanted a place where natural light would be constant day to day so that he could continue his experiments with color on canvas. Morocco was perfect, he believed, because the sun shines there as reliably as a lamp.

Matisse visited Morocco in the winters of 1912 and 1913. His paintings reflect the country's lush, semitropical plants and trees, its fascinating Islamic architecture, and the vividly patterned clothing worn by Moroccans. Remembering his experience in Morocco, Matisse said: "I felt the passion for color develop in me." Although he never returned to Morocco, the memories of the country's natural light, colors, and images influenced his work for the rest of his career.

ALEXANDER BURKATOWSKI/CORBIS

Henri Matisse. *On the Terrace.* 1912.

The colored pattern on the woman's dress and shoes as well as flat, two-dimensional-looking space are key elements of Islamic art that Matisse adopted while in Morocco.

MUSEUM OF MODERN ART, NY

Henri Matisse. *Basket of Oranges.* 1912.

Matisse used color to create sharply defined oranges that contrast against the looser, less-defined flower pattern on the tablecloth.

TIME TO CONNECT

Natural light greatly affected the colors in Henri Matisse's paintings.

- **Create a list of adjectives and adverbs describing how natural light and the artist's choice of colors create a certain feeling or mood in you. Use a thesaurus to expand your list.**
- **Imagine you are on the terrace in the painting *On the Terrace*. Write a letter to a friend back home using as many of your adjectives and adverbs as possible to evoke the feeling and mood of the scene and the effects of the natural light on the colors you see.**

Chapter 1 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 10. After each number, write the term from the list that matches each description below.

color	shape
elements of art	space
form	still life
line	texture
negative space	value

1. The path of a dot through space.
2. A painting or drawing of nonmoving objects.
3. The basic visual symbols an artist uses to create works of art.
4. An area clearly set off by one or more of the other six visual elements of art.
5. The lightness or darkness of a hue.
6. The distance or area between, around, above, below, and within things.
7. An element of art that refers to an object with three dimensions.
8. Empty spaces between the shapes or forms in two- and three-dimensional art.
9. What the eye sees when light is reflected off an object.
10. How things feel, or look as though they might feel if touched.

REVIEWING ART FACTS

Number a sheet of paper from 11 to 15. Answer each question in a complete sentence.

11. What emotion or feeling is suggested by horizontal lines? What feeling do diagonal lines communicate to the viewer?
12. What is the relationship between primary and secondary colors?
13. Under what circumstances might an artist choose to use complementary colors in a work?
14. In what ways are shape and form alike? In what ways are they different?
15. Name and explain three techniques artists use to achieve a feeling of space.

CROSS-CURRICULUM CONNECTIONS

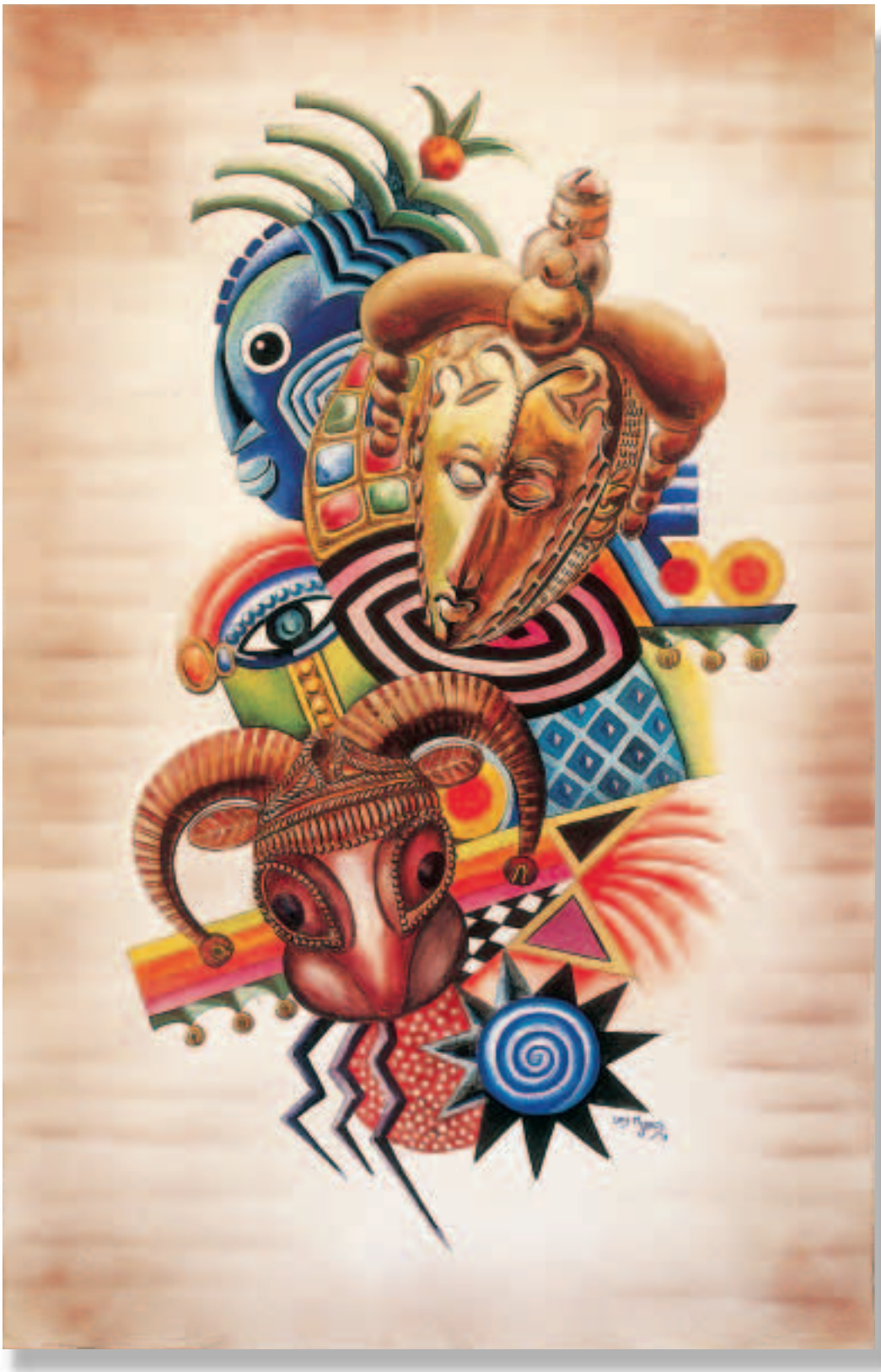
16. **Language Arts.** Imagine that you were asked to design the cover for a book about a sports legend. What kind of color scheme would you choose for the cover? What kind of lines would you use for the illustration? Write a descriptive paragraph explaining your choices.
17. **Music.** Music, like art, suggests moods and sensations. Listen to fast music and (in your mind) imagine lines, shapes, and colors that look like the music sounds. Now listen to slow, serious music and imagine its lines, shapes, and colors. Which type of music sounded like sharp diagonal lines and bright colors? List some of your favorite types of music and describe each one in visual forms.

Web Museum Activity

The Minneapolis Institute of Arts, Minneapolis, Minnesota

You don't have to travel to Minnesota to sample multimedia offerings at The Minneapolis Institute of Arts. Simply click on the museum's link at art.glencoe.com. You will explore the different elements artists use to create their works of art. After you've explored the elements described, look at the artwork depicted throughout this chapter.

Study the different types of elements shown. How many art elements can you identify in each piece? Write a list of these elements and describe how the artist applied them to express a feeling or communicate an idea.



Focus On ◆ **Figure 2–1** **Notice the way the artist has organized her painting to create rhythm that seems to sing and dance. Find repeated colors, lines, and shapes.**

Lois Mailou Jones. *Magic of Nigeria.* 1971. Watercolor. 86.4 x 55.9 cm (34 × 22″). Collection of Dr. Tritobia Hayes Benjamin.

Chapter 2

The Principles of Art

"I am always weaving together my research and my feelings—taking from textiles, carvings, and color—to press on canvas what I see and feel."

—Lois Mailou Jones (1905–1998)

In music you can hear the beat of a drum, the wail of a saxophone, and the melody of a piano all working together to make a great sound. An artist also "orchestrates" colors, shapes, spaces, and textures to create a painting, a sculpture, or maybe a quilt. When you understand the rules—or principles—that the artist uses to create a finished piece, you can enjoy looking at art even more.

After completing this chapter, you will be able to:

- Define the term *principles of art.*
- Explain the three kinds of balance.
- Tell how artists use the principles of variety, harmony, emphasis, proportion, movement, rhythm, and pattern.
- Explain how a work achieves unity.
- Analyze how the elements and principles of art are used in original artworks.

Quick Write

Interpreting the Quote
Lois Mailou Jones combines her research and feelings to express herself as an artist. Read the quote and look at **Figure 2–1.** Write about what experiences and emotions you might "weave together" to create a work of art.

KEY TERMS

principles of art
balance
variety
harmony
picture plane
emphasis
proportion
movement
rhythm
pattern
motif
unity

LESSON 1

The Language of Design

Have you ever tried to learn another language? To do so, you need to know more than vocabulary. You also need to know the rules of grammar. These rules govern how words go together.

The language of art has its own set of rules. These rules are called **principles of art.** They are *guidelines that govern the way artists organize the elements of art.* In all there are eight such principles. They are: balance, variety, harmony, emphasis, proportion, movement, rhythm, and pattern. In this lesson, you will meet the first of these principles, balance.

The Principle of Balance

You have probably lost your balance at one time or another. Maybe it was when you were riding your bicycle.

In art, as in life, balance is important. To an artist, **balance** is *a principle of art concerned with arranging the elements so that no one part of the work overpowers, or seems heavier than, any other part.* Artists speak of three types of balance:

- **Formal balance**. In art that has formal balance, one half of a work is a mirror image of the other half. Formal balance can give a feeling of dignity to a work of art. Notice the decorated screen in **Figure 2–2.** With your finger, trace a vertical line that divides the work in half and compare the two halves. Notice how they are alike. Can you find other examples of formal balance within this same work?
- **Informal balance**. Imagine yourself on a seesaw with a much heavier person. To balance the two sides, you might ask the heavier person to move closer to the center. In art, the problem of balance is solved through the use of color and other

◆ **Figure 2-2** **Evaluate how the artist applied balance to this altar screen. What would happen if the panel on the right were not there?**

Ramon José Lopez. *Santa Maria y Jesus.* Altar screen (reredo). 1981. Hand-adzed pine painted with natural pigments. 2.4 × 2.7 m (8 × 9′). Collection of the artist.

elements. A small, brightly colored shape or form in one area of a work will balance a larger, dull one elsewhere. The two shapes carry the same "visual weight." Works of this type are said to have informal balance. Look at the painting in **Figure 2–3**. What single large form is your eye drawn to? What smaller, brighter forms command the same attention?

- **Radial balance.** In art with radial balance, shapes or forms are arranged around a central point. Snowflakes exhibit radial balance. So do bicycle tires. For an example of radial balance in art, look again at Figure 2–2. Notice the half circles at the top of each panel. See how the gold-colored teardrop shapes in each seem to extend outward from an invisible point.

Check Your Understanding

1. Define *principles of art.*
2. List the principles of art.
3. Describe the three kinds of balance.

Studio Activity

Sketching Shapes with Balance

Creative expression. Express a variety of ideas based on your direct observation. Look around your home, school, and community for objects with formal, informal, and radial balance. Be creative in your search. With pencil and a sketch pad, make sketches of at least three items. Share your sketches with classmates. Challenge them to identify the type of balance in each sketch.

PORTFOLIO

Label and date your sketches of formal, informal, and radial balance. Put the sketches in your portfolio for future reference.

◆ **Figure 2–3** **Where does your eye travel first in this painting? Where does it look next? Why is this so?**

Sondra Freckelton. *Winter Melon with Quilt and Basket*. 1977. Watercolor on paper. 117.2 × 111.9 cm (46⅛ × 44⅛"). Virginia Museum of Fine Arts, Richmond, Virginia. Gift of Sydney and Frances Lewis.

LESSON 2

Making a Mask with Formal Balance

Think about masks you have seen or worn. What kind of balance does the mask in **Figure 2–4** show? In many cultures, masks are made from available materials and have formal balance to express the idea, mood, and purpose of the mask. The Yaware people of Africa created the mask shown in Figure 2–4. It was carved from wood that was polished to a high sheen. Notice the arrangement, textures, and kinds of shapes the artist used for facial features and details on the mask. Some shapes are geometric while others are free-form. Can you find examples of each?

◆ **Figure 2–4** **Analyze the use of geometric and free-form shapes in this mask. How do these shapes create balance?**

Africa. Yaware People. Face Mask. Early twentieth century. Wood. 50.8 3 22.8 cm (20 × 9″). Private Collection.

What You Will Learn

You will demonstrate technical skills using a variety of art media and materials to produce a sculpture of a clay mask. You will design a personal mask that has formal balance. Select geometric shapes and textures that add interest and express the idea of your mask. Then create a three-dimensional mask in clay. (See Technique Tips 16 and 17 in the Handbook on page 285.)

What You Will Need

- Pencil and 9 x 12-inch sketching paper
- Clay mat or newspaper
- Rolling pins
- Scissors
- Clay, low-fire or other clay body
- Assortment of common texture tools: paper clips, pencils, skewers, toothbrushes, combs, etc.
- Tempera or acrylic paints and brushes

What You Will Do

1. Fold the paper. Cut several symmetrical shapes for a mask. Choose one.
2. Use your imagination to design a mask with formal balance. Choose geometric shapes for facial features and other details. Add pattern or texture to add interest.
3. On a clay mat or newspaper, roll out the clay so that it is about ¼ of an inch thick and large enough for the drawing. Lay the paper sketch on top of the clay. Lightly trace features and details. Use a fettling knife or open paper clip to cut out the mask shape and small openings, if desired. Be careful, too many openings will weaken the clay mask.
4. Build out some features with clay coils and cut-out shapes. Score, slip, and smooth edges to attach.
5. Apply rows of pattern and texture using found objects such as pens, paper clips, cardboard strips, toothbrushes, combs, and so on.
6. When finished, crumple up paper towels or newspaper. Shape the clay over the pillow to softly round the mask shape. Air dry. Bisque fire. Follow directions for clay body.
7. Apply tempera or acrylic paints. Choose a color scheme that emphasizes the mood or idea of the mask and maintains formal balance. Seal water-based paints with medium or spray varnish.

Evaluating Your Work

- **Describe** Identify the shapes used in your mask. What tools were used to apply texture? Explain the color scheme.
- **Analyze** How have you produced formal balance in the mask? What mood or idea does it express? Is this different from your original idea?

◆ **Figure 2–5** Student work.

Reflective Thinking

Critical Evaluation. Analyze the original artworks of your peers. Examine the mask they created and form conclusions about formal properties—the elements and principles of art. For example, how did they use geometric shapes to create balance?

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Interactive Games
- Museum Web Links
- Student Art Gallery

LESSON 3

Variety, Harmony, Emphasis, and Proportion

"Variety is the spice of life." This saying means that a break from humdrum routines makes life more interesting.

This saying also applies to art. In this lesson, you will learn how variety and three other principles—harmony, emphasis, and proportion—add interest to artworks.

◆ **Figure 2–6** How did the artist create variety and harmony in this painting?

James Rosenquist. *Early in the Morning*. 1963. Oil on canvas. 241.3 × 142.2 cm (95 × 56″). Virginia Museum of Fine Arts, Richmond, Virginia. Gift of Sydney and Frances Lewis.

The Principle of Variety

In art, **variety** is *combining one or more elements of art to create interest.* A splash of brilliant color will add zest to a painting that has mostly dull tones. A free-form shape adds pep to a work done with mostly geometric shapes. Study the unusual painting in **Figure 2–6.** What has the artist done to add variety?

The Principle of Harmony

Just as you can have too little of a good thing, you can also have too much. In art, an excess of variety can be offset by using the principle of harmony. **Harmony** means *combining the elements of art to accent their similarities.* Look again at the painting in Figure 2–6. This time, study its **picture plane.** This is *the flat surface of a painting or drawing.* Find the horizontal line that divides the upper and lower halves of the picture plane. It runs through the center of the comb. Do you recall from Chapter 1, Lesson 2, the effect horizontal lines have on the viewer? What other lines has the artist used to bring harmony to this active painting?

The Principle of Emphasis

To attract a viewer's attention to an important part of a work, artists use emphasis. **Emphasis** is *making an element or an object in a work stand out.* One way artists create emphasis is through contrast. Examine the sculpture in **Figure 2–7.** Notice how the artist uses contrasting bold colors to draw the viewer's eye into and around the dancing

figures. What object or element is emphasized in the work in Figure 2–6?

The Principle of Proportion

As an art principle, **proportion** is *how parts of a work relate to each other and to the whole.* A large shape in a picture filled with smaller shapes would stand out because of the different proportions in size. Look once more at the sculpture in Figure 2–7. Notice how the larger-than-life size of the figures adds to their importance and interest.

Meet the Artist

Miriam Schapiro (b. 1923)

Cultural connection. Born in Canada in 1923, Miriam Schapiro grew up in New York City. Since beginning her art career in the 1950s, Schapiro has worked in a variety of formats, including painting, collage, and sculpture (see **Figure 2–7**). In the 1970s, she became a leader for women in the arts.

Schapiro's work celebrated the traditional roles of women as homemakers and mothers. She coined the term *Femmage* to describe her unique collages in which she combined traditionally "female" household items such as scraps of fabric, lace, and buttons.

To learn more about Shapiro and her work, click on Artist Profiles at art.glencoe.com.

Check Your Understanding

1. Name two ways artists can achieve variety in their work.
2. How do artists achieve harmony?
3. Explain the principle of proportion.

◆ **Figure 2–7** **Why do you suppose the artist chose to use emphasis and proportion the way she did in this sculpture?**

Miriam Schapiro. *Anna and David.* 1987. Painted stainless steel and aluminum. 10.6 × 9.4 × .23 m (35′ × 31′ × 9″). Steinbaum-Krauss Gallery, New York, New York.

LESSON 4

Movement, Rhythm, and Pattern

Some works of art permit you to see vivid, fast-paced action as though it were happening before your eyes. Through the careful use of elements such as line, shape, and color, the artist captures movement.

In this lesson, you will learn about movement as a principle of art. You will also learn about two companion principles, rhythm, and pattern.

The Principle of Movement

When you meet a person for the first time, you usually notice the eyes first. Then your gaze moves outward to take in the shape of the person's face.

The same thing happens when you look at a work of art. Your eyes focus on one part. Then they move to the next. This visual journey takes place thanks to **movement**. This is

◆ **Figure 2–8** **Analyze the sense of movement this painting suggests. What elements of art did the artist use to create this sense of motion?**

Katsushika Hokusai. *Fishing Boats at Choshi in Shoshu*. c. 1833. Woodblock print. 19.1 × 26.7 cm (7½ × 10½"). The Art Institute of Chicago, Chicago, Illinois. The Kate Buckingham Fund, 1983.583.

◆ **Figure 2–9** **There are two major motifs in this design. One is a solid blue square set on its point. The alternating motif is bordered with a light blue band and divided in the center into four smaller squares.**

Annie M. Peachey Swarey. *Four in Block Work Quilt.* Yellow Topper Amish, Byler Group Mifflin County, Pennsylvania. 1925–35. Cotton, rayon, and synthetics. 216 × 184 cm (85 × 72½"). Collection of the Museum of American Folk Art, New York, New York. Gift of Mr. and Mrs. William B. Wigton. 1984.25.10. Photo by Schecter Lee.

Time & Place

Japan's Edo Period (1603-1868)

Historical connection. The Edo period, was a time of peace, isolation, and economic growth. During the 1700s, Edo (now Tokyo) grew into one of the world's largest cities, where entertainment and the arts thrived. Merchants and samurai were entertained by *kabuki,* a type of Japanese theatre.

The entertainment districts in Edo were called *ukiyo*, which means "the floating world." Kabuki actors and other performers became the subjects of a new Japanese art style known as *ukiyo-e*, or "pictures of the floating world." Ukiyo-e became one of the most notable artistic styles of the Edo period.

Katsushika Hokusai—considered one of the greatest ukiyo-e masters—created woodblock prints in this style. Hokusai also created many landscape and seascape prints, including the one shown in **Figure 2–8**. Can you identify any cultural influences in this painting?

the principle of art that leads the viewer to sense action in a work, or it can be the path the viewer's eye follows through the work.

The Principle of Rhythm

Rhythm is *the principle of art that indicates movement through the repetition of elements and objects.* In **Figure 2–8,** the repetition of white curved lines on the blue wave sweep your eyes up to the top of the wave. The foam, which is represented by curved free-form shapes, seems to be in motion. The many small, repeated, free-form shapes that are repeated on the edges of the foam seem to be escaping from the larger mass of white.

The Principle of Pattern

Pattern is *a two-dimensional, decorative visual repetition.* The *unit of repetition in a visual pattern* is called a **motif** (moh-**teef**). The quilt in **Figure 2–9** is decorated with a pattern that has two motifs. Both motifs have the same shape, a square on its point, but one is a solid blue color and the second has several colors. Sometimes a motif can be made up of a complex combination of shapes and colors, such as the curved black lines and dark-orange flowers on the dress of the woman in Figure 8–2 on page 144.

Check Your Understanding

1. What is movement in art?
2. Define *rhythm* in art.
3. How do artists create movement and rhythm?

LESSON 5

Making a Tessellation

Patterns, as you know, are made up of repeating shapes or forms. In some patterns, the same shape or form repeats over and over. In others, it varies.

The interesting artwork shown in **Figure 2–10** contains an example of a type of pattern called *tessellation.* This is a pattern of shapes that fit together in a way that leaves no space in between. The term comes from the Latin word *tessella,* meaning "tile." Perhaps you have seen floors surfaced with tiles. Look closely at Figure 2–10. On the right side of the work, white birds fly over a small town surrounded by farmlands and a river. On the left side, black birds fly over a mirror image of the same scene. Together, the two flocks form a tessellation. The white birds serve as background for the black birds, and the black birds become a background for the white birds.

What You Will Learn

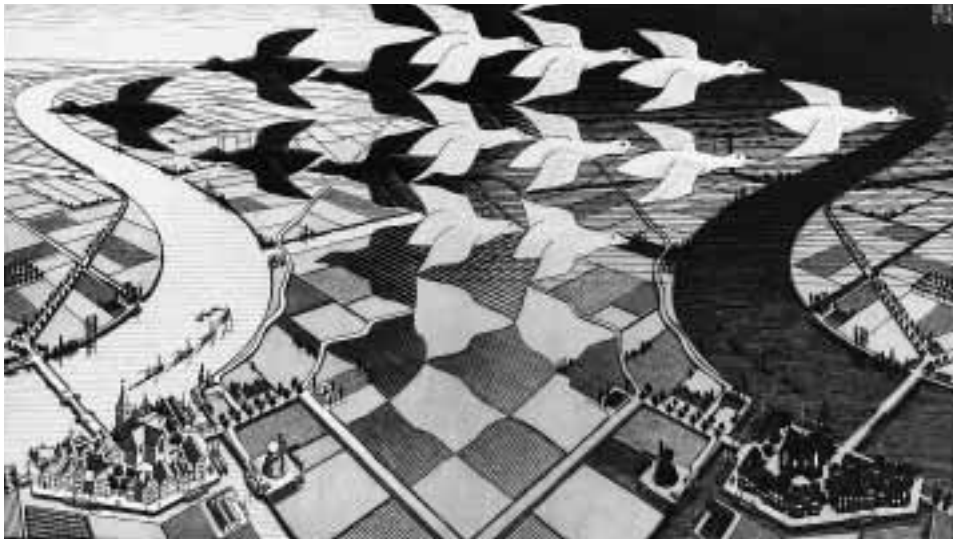
You will design a motif to be used in a tessellation. You will repeat the motif to fill an entire page. Using your imagination, you will add details to your motif. These details will change the shape into a fantasy creature. You will complete your design by using colored markers.

What You Will Need

- Scissors
- Squares of 3-inch oak tag
- Transparent tape, ruler
- Sketch paper
- Pencil
- Drawing or construction paper, 12 x 18 inches
- Colored markers

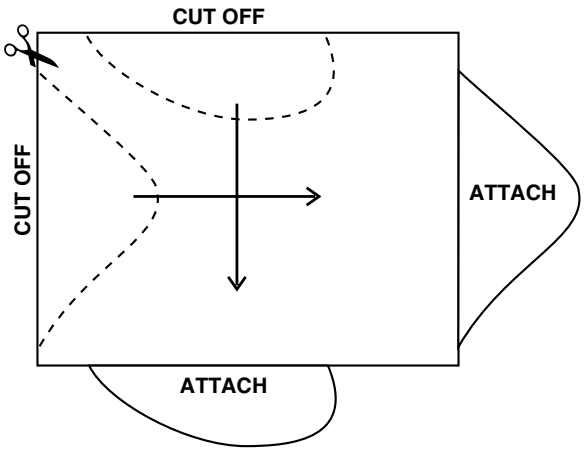
What You Will Do

1. Cut a shape from one side of an oak tag square. Carefully tape the shape to the opposite side of the square in the same position (see **Figure 2–11**).
2. Cut a shape from a third side. Tape it to its opposite side. You will have a shape that looks something like a jigsaw puzzle piece. This is called a template. Turn the shape you have created. Examine it from different sides and angles. Picture fantasy creatures that might be formed by adding details. Draw around the template on sketch paper,



◆ **Figure 2–10** **Describe the pattern in this woodcut. How did the artist create rhythm?**

M. C. Escher. *Day and Night.* 1938. Woodcut in black and gray printed from two blocks. 39.1 × 67.7 cm (15⅜ × 26⅔″). © 1996 Cordon Art, Baarn, Holland. All rights reserved.



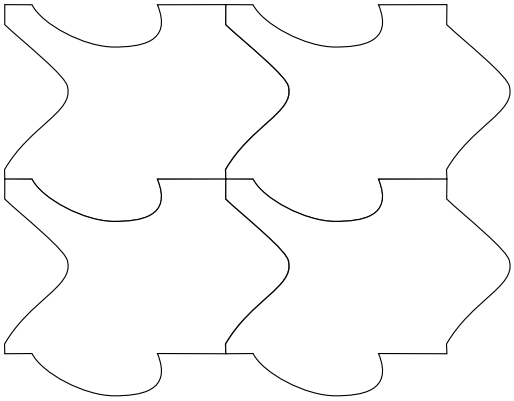
◆ **Figure 2–11** Cut off shape and attach to opposite side.

and record some of your ideas in pencil. You may have to experiment with several squares until you have a shape you like.

3. Place your template so that it lines up with the upper left-hand corner of the paper. Using a pencil, carefully draw around all edges. Move the shape to the right. The cutout on the left side of the cardboard should line up with the bulge on the right of the first shape drawn. Draw around it again until you have completed one row.
4. Move the template underneath the first shape you made. (See **Figure 2–12**). Draw around the edges with the pencil. Continue in this fashion until you have completed a second row. Keep making rows until you have covered the entire paper.
5. Refer to your sketches. Choose details for your fantasy creature. Transfer these features to each of the motifs with colored markers.

Evaluating Your Work

- **Describe** Explain how you made your motif.
- **Analyze** Tell what details you added to make a fantasy creature.



◆ **Figure 2–12** A design using tessellation.

◆ **Figure 2–13** Student work. A tessellation.

COMPUTER OPTION

Select a Shape tool and draw an open shape. With the Pencil tool, draw a varied line from the top corner of one side of the shape to its bottom corner. Select the side with the Lasso tool. Copy and paste it on the opposite side of the shape. This makes a slide translation. Make a second slide translation. Add details, texture, and color to the object. Title and save. Copy, paste, and arrange multiple copies next to each other. Retitle, save, and print.

Visual art Journal

Illustrate themes from direct observation. Find examples of tessellated forms in ceramic bathroom tiles, even in the treads of your sneakers. Do rubbings of several of these patterns and keep them in your journal for future ideas.

Unity in Art

You have probably witnessed the pluses of teamwork. When members of the school basketball team play as one, they usually win. When members of the marching band are "in sync," they put on a great performance.

This idea of acting as one is important in art, too. When you look at a successful work of art, you do not see parts. You see a well-designed whole that has **unity.** This is *the arrangement of elements and principles of art to create a feeling of completeness or wholeness.*

Unity

You have probably had toys or other possessions that were broken. Sometimes, a broken object can be glued back together so that the cracks are invisible. In an artwork with unity, the "cracks" are likewise invisible. You cannot point to unity as you can to an element or principle. You can sense it, however. You can also sense its absence.

Examine the painting in **Figure 2–14**. This powerful work shows a fierce storm. Much

◆ **Figure 2–14** **How would you describe the feeling conveyed by this painting? Analyze the principles and elements of art that have been used to create this feeling.**

Joseph M. W. Turner. *Valley of Aosta: Snowstorm, Avalanche, and Thunderstorm.* 1836–37. Oil on canvas. 92.2 × 122 cm (36⅓ × 48″). The Art Institute of Chicago, Chicago, Illinois. Frederick T. Haskell Collection, 1947.513.

of the picture is given over to a sweeping curve of wind and snow. Can you find the people in this picture? Their tiny forms, along with that of a small animal, appear huddled in the lower-right corner. The artist achieves unity in this work in the following ways. He:

- uses *proportion* to contrast the vast fury of the storm with the small people.
- captures vivid *movement* through the careful use of line and color.
- adds excitement and suspense through informal *balance.*
- draws the viewer's eye from one part of the work to another through *variety* in shape, form, and color.

In most cases, the art elements and art principles are interdependent. *Interdependent* means being dependent on one another. For example, the art principle of movement is dependent on the element of line to create a sense of motion.

Recognizing Unity

One way of recognizing unity in an artwork is by using a checklist like the one in **Figure 2–15.** For each element used, you would make a check mark in the box under the principles the artist has used to organize each element.

Studio Activity

Identifying Unity

Analyze art principles. Copy the checklist in Figure 2–15 onto a blank sheet of paper. Look back at Figure 2–8 on page 32. Go through the checklist one element at a time. For each element found, identify the principle or principles used. Remember that not all artworks use all elements and principles.

PORTFOLIO

Make another copy of the checklist and use it to analyze your artworks.

Check Your Understanding

1. Define *unity.*
2. Explain how an understanding of unity is important to an understanding of art.

DESIGN CHART		PRINCIPLES OF ART							
		Balance	Variety	Harmony	Emphasis	Proportion	Movement	Rhythm	Pattern
ELEMENTS OF ART	Line								
	Color								
	Value								
	Shape								
	Form								
	Space								
	Texture								

UNITY

◆ **Figure 2–15** Unity checklist.

Bottled Up!

An oversized sculpture honors a famous explorer.

It is an old tradition that shipwrecked sailors would write messages and stick them into corked bottles. They would toss their bottled notes into the water, hoping their calls for rescue would float ashore and bring help.

Claes Oldenburg and Coosje van Bruggen have turned this seafaring tradition into a BIG work of art. These two artists are famous for their huge sculptures of everyday objects that play with our expected sense of proportion. Most viewers are at first surprised—and then impressed—by the team's oversized artworks, such as their 40-foot-high sculpture of a bottle. The looming, tilted artwork lightheartedly honors James Cook (1728–1779). He was the British sailor and explorer who sailed around the world twice.

The 40-foot-tall *Bottle of Notes* is located in Cook's birthplace, Middlesbrough, England. The bottle is made of giant steel script. The words form a quote from Cook's journals. Oldenburg says the bottle should look as if it were "stuck in the sand by a wave." Yes, but is there a note inside that reads "Help"?

James Cook wished "to go… as far as possible for man to go." Oldenburg and van Bruggen also aim high with their art's monumental size and daring tilt.

GUZELIAN/FSP/LIASON

TIME TO CONNECT

- **Use your school's media resource center to look at examples of work by Claes Oldenburg and Coosje van Bruggen. From your research, identify the "everyday" objects they have enlarged into sculptures and the materials needed to produce these works of art.**
- **Write a list of your ideas for a common-object sculpture for your school. Explain in a written report your reasons for choosing that object. Describe the materials you'll need to create your enlarged sculpture.**

Chapter 2 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 12. After each number, write the term from the list that matches each description below.

balance	picture plane
emphasis	principles of art
harmony	proportion
motif	rhythm
movement	unity
pattern	variety

1. How parts of a work relate to each other and to the whole.
2. Combining one or more elements of art to create interest.
3. The arrangement of elements and principles of art to create a feeling of completeness or wholeness.
4. The principle of art that leads the viewer to sense action in a work, or it can be the path the viewer's eye follows through the work.
5. Making an element or an object in a work stand out.
6. A principle of art concerned with arranging the elements so that no one part of the work overpowers, or seems heavier than, any other part.
7. Guidelines that govern the way artists organize the elements of art.
8. The principle of art that indicates movement through the repetition of elements and objects.
9. The flat surface of a painting or drawing.
10. Combining the elements of art to accent their similarities.
11. Two-dimensional, decorative visual repetition.
12. The unit of repetition in a visual pattern.

REVIEWING ART FACTS

Number a sheet of paper from 13 to 17. Answer each question in a complete sentence.

13. What kind of balance does a hubcap have?
14. What happens when there is too much harmony in a work of art? What can be done to correct this problem?
15. What are some ways of achieving proportion in an artwork?
16. What principle might be used to organize a work of art that contains a motif?
17. What is a tessellation?

CROSS-CURRICULUM CONNECTIONS

18. **Language Arts.** Emphasis occurs in literature as well as in art. In stories, words are *italicized* to show they receive stress or emphasis. With a group of classmates, write a short story in which words are emphasized. Read your story in front of the class. Challenge classmates to identify examples of emphasis.
19. **Mathematics.** The principles of art, such as balance and proportion, are based on math skills. What math skills do you think you need to work with balance and proportion? Explain.

Web Museum Activity

Indianapolis Museum of Art, Indianapolis, Indiana

What do geometry and art have to do with each other? Visit the Indianapolis Museum of Art by clicking on its link at art.glencoe.com, and explore how geometry is used as a creative tool in the work of many artists. Discover how artists have used geometry to create their artworks.

Write a description of the ways in which geometry is applied to the works of art.

Focus On ◆ **Figure 3–1** **In this artwork, artist Nam June Paik programs televisions with patterns, images, and audio sounds to get you to think about his subject.**

Nam June Paik. *Hamlet Robot*. 1996. Video installation. 365.8 × 223.5 × 81.3 cm. (144 × 88 × 32″). The Chrysler Museum of Art, Norfolk, Virginia. Museum purchase and gift of Joan Dalis Martone, Fran and Lenox Baker, Mr. and Mrs. Macon F. Brock, Jr., Susan and Paul Hirschbiel, Dr. and Mrs. Paul Mansheim, Robert McLanahan Smith III.

Chapter 3

Art Media and Techniques

> *"Technology has become the body's new membrane of existence."*
>
> — Nam June Paik (b. 1932)

Quick Write

Interpreting the Quote
Look at **Figure 3–1** and read the quote by Nam June Paik. Think of how technology influences your life. What are your daily rituals that involve technology?

Every musical instrument has its own voice, or characteristic. You can identify a guitar by its twang, a flute by its fine clear line of sound. The materials of art, called art *media,* also have their own characteristics. Wood can be carved. Clay is pliable. Watercolor is transparent and thin. Tempera, acrylics, and oils are opaque and thick. This chapter will teach you about the tools and materials artists use. You will learn to appreciate the special characteristics of each *medium.*

After completing this chapter, you will be able to:

- Define the term *medium of art.*
- Identify the different kinds of media used in drawing, painting, printmaking, and sculpture.
- Demonstrate technical skills effectively using a variety of art media.
- Use mixed media to create an original work of art.

KEY TERMS

art medium
perception
gesture drawing
pigment
binder
solvent
portrait
printmaking
intaglio
sculpture

LESSON 1

Drawing

To most people, a pencil is a writing tool. To artists, it is a key. As an art medium, this familiar object opens the door to endless creative possibilities. An **art medium** is *a material used to create a work of art.* When we speak of more than one medium, we use the word *media.* Artists rely on a wide variety of media in their work, such as pencils, paints, charcoal, and pastels.

In this lesson, you will learn about media used in drawing. In later lessons, you will learn about media used to create other kinds of art.

◆ **Figure 3–2** **What drawing medium was used for this sketch? How would you describe the characteristics of this art tool?**

Gustav Klimt. *Sleeping Boy.* 1905–07. Graphite pencil on cream wove paper. 55.2 × 34.9 cm (21¾ × 13¾″). Detroit Institute of Arts, Detroit, Michigan. Founders Society Purchase, John S. Newberry Fund.

Why Artists Draw

In baseball, a pitcher takes warm-up throws before facing a batter. Musicians warm up before a performance. Artists follow a similar approach by drawing. Drawing "limbers" up the artist's eye. It helps develop visual **perception** (pur-**sep**-shun). This is *an awareness of the elements of an environment by means of the senses.* Perception is more than looking at an object. It is really "seeing" the object. It is studying how lines, shapes, forms, and colors blend to form the whole.

Some drawings are used to plan paintings or other large projects. **Figure 3–2** shows this type of drawing, or "study." Other drawings are done as finished works of art. Such a drawing appears in **Figure 3–3.**

Drawing Media

Do you recall scribbling with a crayon when you were small? You didn't realize it at the time, but you were using a drawing medium. Crayons, colored markers, pencils, pens, and chalk are all drawing media.

Each drawing medium has its own characteristics. Chalk and crayon, for example, produce rough lines. Pens, by contrast, make smooth lines. **Figure 3–4** shows lines made with three different drawing media. Notice the line quality of each.

Shading Techniques

Look once more at the drawing in Figure 3–3. The scarf in this picture looks so real you can almost feel the texture in the fabric. The artist accomplishes this through shading. *Shading* is the use of light and shadow to give a feeling of depth and texture. There are four main shading techniques. (See **Figure 3–5.**)

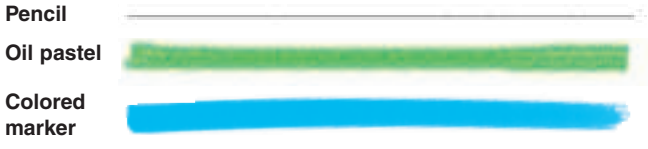
- **Hatching.** This is drawing thin lines all running in the same direction.

◆ **Figure 3–3** **Notice the attention to detail in this pencil drawing. What art principles have been used to organize the work?**

Jeanette Leroy. *Scarf on a Coat Rack.* 1976. Pencil on paper. 55.9 × 38.1 cm (22 × 15″). National Museum of Women in the Arts, Washington, D.C. Gift of Wallace and Wilhelmina Holladay.

- **Crosshatching.** This is drawing criss-crossing lines.
- **Blending.** This is changing color value little by little.
- **Stippling.** This is creating dark values by means of a dot pattern.

Which of these shading techniques was used in Figure 3–3?



◆ **Figure 3–4** **Drawing media.**

Studio Activity

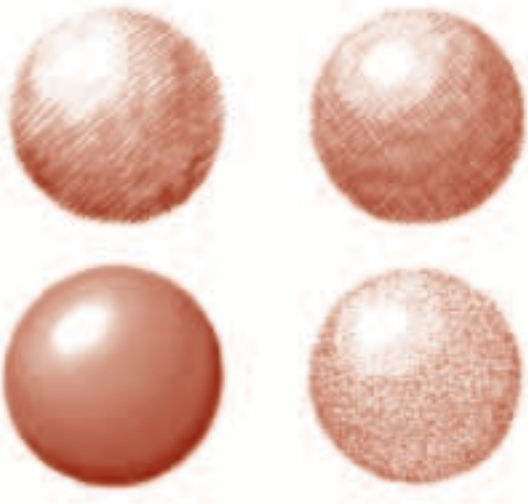
Keeping a Sketchbook

Develop perception. One way in which artists develop perception is by keeping a sketchbook. Many artists carry a sketchbook to record interesting scenes and objects.

Begin a sketchbook of your own to illustrate themes from direct observation, personal experience, and traditional events. Use your sketchbook to sharpen your drawing skills and perception. The more you draw, the better you will "see" objects.

PORTFOLIO

Put your best sketch in your portfolio. Remember to date, sign, and write a self-reflection.



◆ **Figure 3–5** **Shading techniques.**

Check Your Understanding

1. What is *perception?* Why is developing perception important?
2. Name four drawing tools.
3. Demonstrate the four shading techniques.

LESSON 2

Gesture Drawing

Examine the drawing of the figures in **Figure 3–6.** From an art standpoint, the most important thing about the work is not *who* it shows, but *what* it shows. This drawing is of the human form. Capturing the human form has been a goal of artists through the ages. Notice the loose, scribbly quality of most of the lines. The artist used a technique called **gesture drawing.** This means *drawing lines quickly and loosely to capture the form and actions of a subject.* In gesture drawing you draw with your whole arm, not just your hand. Some gesture drawings are merely quick scribbles. Others are done with greater precision and care. How would you describe the lines the artist has used in Figure 3–6? What parts of the subjects have been recorded with the most care?

What You Will Learn

You will make several quick gesture drawings of a classmate using several different drawing media. Focus on the form and action of the subject, not on one part, like the foot or face. You will not be concerned with capturing the model's likeness, but rather the feeling of motion. (For more information on gesture drawing, see Technique Tip 1 on page 281.)

◆ **Figure 3–6** **Do you think the artist captured the appearance of the human forms? Where is line used to show details?**

Honoré Daumier. *Family Scene.* c. 1867–70. Pen and black ink, and brush and gray wash, on ivory wove paper (discolored cream). 21.6 × 20.3 cm (8½ × 8″). The Art Institute of Chicago, Chicago, Illinois. Helen Regenstein Collection, 1965.633.

What You Will Need

- Assorted drawing media, such as sticks of charcoal, soft graphite, unwrapped crayons, and markers
- Sheets of white paper, 12 x 18 inches
- Sharpened pencil

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art media to produce a gesture drawing. You and your classmates will take turns modeling. Models should pretend to be frozen in the middle of an activity. This may be an everyday action, such as jogging, lifting, or dancing.
2. Make at least four gesture drawings. Use a different medium for each drawing. Make your figures at least eight or ten inches tall. Begin by drawing the head. Sketch loose, free lines. Draw quickly to capture the overall form of the subject. Build up the shape of the figure little by little.
3. Switching to the pencil, make a slower gesture drawing of a seated model. Fill an entire sheet of paper. Select one area of the figure to emphasize as the artist has done in Figure 3–6. Emphasize this area with details and shading.
4. Display your finished gesture drawings along with those of your classmates. Compare the different styles used to capture the form and actions of the subjects.

Evaluating Your Work

- **Describe** Did you include all the body parts in each of your rapid gesture drawings? Identify the medium used for each drawing.
- **Analyze** Point to and describe the different kinds of lines in your gesture drawings. Is the area you chose to emphasize clearly identified with shading?

◆ **Figure 3–7** Student work. Gesture drawings.

Reflective Thinking

Critical Evaluation. Analyze the original artworks of your peers. Examine their gesture drawing and form conclusions about formal properties. For example, what kinds of lines did they use? Were they able to catch a feeling of motion?

Visual Art Journal

Look through fitness and sports magazines. Notice the different action poses, such as a person mountain biking, jogging, or demonstrating some exercise positions. Select three different poses and use these as your models. Draw these action poses in your journal.

Painting

When they hear the term *art*, many people think of paintings. This is not unreasonable when you consider that the first artists were painters. They produced their "artworks" on the walls of caves some 15,000 years ago. They made paint from crushed rocks mixed with animal fat or blood.

Since that time, many new painting media have appeared. In this lesson, you will learn about some of these.

Paint

Although paints have changed over the centuries, the way of making them has not. Like paints used by early cave artists, those today contain three main ingredients:

- **Pigment.** Pigment is *a finely ground powder that gives paint its color.* The pigment that cave artists relied on came from minerals in rocks. Through the mid-1800s, artists continued to grind their own pigments.

◆ **Figure 3–8** **Notice this artist's attention to detail. What shading technique did he use?**

John Wilson. *My Brother.* 1942. Oil on panel. 30.5 × 27 cm (12 × 10⅝″). Smith College Museum of Art, Northhampton, Massachusetts. Purchased 1943.

◆ **Figure 3–9** **When watercolors are applied to wet paper, the colors flow and blend.**

Emil Nolde. *Self-Portrait*. 1917. Watercolor, reed pen, and black ink. 21.6 × 16.5 cm (8½ × 6½"). Detroit Institute of Arts, Detroit, Michigan. Bequest of John S. Newberry.

- **Binder.** A binder is *a liquid that holds together the grains of pigment.* The binder allows the pigment to stick to the surface. The liquid parts of eggs have long been used as a paint binder.
- **Solvent.** A painter may also choose to use a **solvent** when working with paints. This is *a liquid used to control the thickness or thinness of the paint.* Solvents are also used to clean paintbrushes and other applicators.

Painting Media

As with drawing media, there are many different kinds of paint. Each has its own personality. Some paints that artists use are oil-based. Others are made with plain water.

Oil-Based Paint

First used in the 1400s, oil paint remains a popular medium today. True to its name, oil paint uses linseed oil as its binder. Its solvent is turpentine.

Studio Activity

Experimenting with Watercolor

Practical applications. Using a primary hue of watercolor, draw several shapes on a dry sheet of watercolor paper. Repeat the process, this time using paper that has been brushed thoroughly on both sides with water. Share and compare your results with those of classmates.

PORTFOLIO

Note the properties of watercolor on a piece of paper. Put this in your portfolio with your painting.

One advantage of oil paint is that it dries slowly. This allows the artist to blend colors right on the canvas. The work in **Figure 3–8** is an oil painting. Notice how smoothly the colors blend together.

Water-Based Paint

The most popular of water-based painting media, watercolor, takes its name from its solvent, water. The binder is gum arabic. Watercolors give a transparent quality to paintings. Compare the watercolor in **Figure 3–9** with the oil painting in Figure 3–8. What differences do you see?

Tempera, another water-based paint, comes in both powder and liquid form. Because tempera is not oil-based, it dries more quickly than oil paint. It is also more opaque than watercolor.

Check Your Understanding

1. What are the three main ingredients of paint?
2. What is the main difference between oil paint and tempera?

LESSON 4

Creating a Portrait

Look once more at the paintings in Figures 3–8 and 3–9 on pages 46 and 47. Both are examples of a type of artwork called *portrait.* A **portrait** *is a visual representation of a person at rest.* Compare these two portraits with the one in **Figure 3–10.** This artwork was done with oil pastels. This is a medium with properties of both drawing and painting media. Notice the delicate lines and soft tones in this work. See also how the artist used dark values to shade some areas of the subject and light values to highlight others.

What You Will Learn

You and a partner will take turns serving as model and artist. As artist, you will create a portrait of the other person's face. You will make certain to place each feature of the face in its proper place. You will add shading and highlighting using oil pastels, as in Figure 3–10. Your portrait will express a mood or feeling, as do the portraits in Figures 3–8 and 3–9. To do this, you will have to capture the model's expression, which might be happy or sad, angry or bored.

◆ **Figure 3–10** **What mood or feeling has the artist captured? What shading technique has she used to create depth?**

Mary Cassatt. *Margot in Blue.* 1902. Pastel. 61 × 49.9 cm (24 × 19⅝"). The Walters Art Gallery, Baltimore, Maryland.

What You Will Need

- Pencil and sketch paper
- Sheet of white paper, 9 x 12 inches
- Black colored marker
- Oil pastels

What You Will Do

1. Have your model sit facing you head-on. This means that you are looking squarely at the person's face. Ask the model to express a mood with his or her facial expression. Make several quick gesture drawings of the person's face. Add eyes, nose, mouth, ears, and hair. Your goal is not to create an exact likeness. Rather, it is to capture the shape of the person's head and facial features. You are also to capture a mood or feeling as seen in your model's expression.
2. Transfer your best sketch to the sheet of paper.
3. Using the black marker, go over the outline of the head and facial features. Work quickly, as you did in the gesture drawings. The lines should have a sketchy quality, as in Figure 3–9 on page 47.
4. Decide which areas of your portrait you will shade. Decide which you will highlight. Use a dark value of a single color of pastel for the shaded areas. Use a light value of the same color for highlighted areas.
5. Display your completed work along with those of classmates. Challenge students to identify the mood or feeling your portrait expresses.

Evaluating Your Work

- **Describe** Identify the type of artwork you created. Did you include all of the facial features? Were these in the proper places on your portrait?
- **Analyze** What value did you use to shade areas of the portrait? What value did you use to highlight areas?

◆ **Figure 3–11** **Student work. A portrait.**

STUDIO OPTION

Do a second portrait based on the same sketch. This time, substitute watercolors for the oil pastels. Moisten cakes of watercolor with a few drops of water. This will soften them. Use a fairly large brush to apply the paint. Compare the results of your two portraits.

visual art journal

In your journal, list the rewards of creating art as a hobby. Compare various avocational—not related to a job or career—opportunities in art. Describe how these opportunities can add interest to your life.

LESSON 5

Printmaking

What comes to mind when you hear the word *printing?* You may think of writing in block letters. You may think of the process used to create books, newspapers, and magazines. To an artist, printing, or **printmaking,** is *transferring an image from an inked surface to another surface.* As in commercial printing, the artist uses a printing press of sorts. As in forming letters, the artist creates by hand the image to be printed.

Printmaking Basics

While prints may be made with many different media, all use the same basic tools. These are:

- **A printing plate.** This is a surface on which the print is made. The plate carries the mirror image of the finished print. Letters and numbers must be made backward on the plate.
- **Ink.** Ink is applied to the plate. It is responsible for the image appearing on the print.
- **Brayer.** The brayer is a roller with a handle. It is used to "ink"—or apply ink to—the plate.

Editions

Usually, more than one print is made from a single plate. Together, all the prints made from a plate form an *edition.* Each print in an edition is signed and numbered by the artist. The number is made up of two numerals with a slash (/) between them. The first number tells which print you are viewing. The second tells

◆ **Figure 3–12** **Analyze the interdependence of the art elements and principles used to organize this work.**

Shiko Munakata. *Floral Hunting Scene.* 1954. Woodcut, printed in black and dark grey. 131.8 × 159.7 cm (51⅞ × 62⅞″). The Museum of Modern Art, New York, New York. Gift of the Felix and Helen Juda Foundation.

◆ **Figure 3–13** **How does this intaglio print differ from the woodcut in Figure 3–12?**

Francisco de Goya. *Capricho n. 43: The Sleep of Reason Produces Monsters.* 1796–98, published 1799. Etching and aquatint. 21.6 × 15.2 cm (8½ × 6″). Courtesy of The Hispanic Society of America, New York, New York.

how many prints are in the edition. The number 4/50 means "the fourth print in an edition of fifty." How would you read 13/25?

Printmaking Techniques

Imagine touching your finger to a stamp pad and then pressing your finger on paper. In doing so, you would make a *relief* (ruh-**leef**) print. This is an image raised from a background that is inked and printed. The raised ridges on your finger would pick up the ink and then transfer your "fingerprint" to the paper. Relief printing is one of the oldest forms of printmaking. It dates back nearly 2,000 years.

A popular medium used in relief printing is wood. The artist cuts away the areas of the surface not meant to hold ink. **Figure 3–12** shows a woodblock print, or *woodcut.*

Figure 3–13 shows the result of another printing process. This process is known as **intaglio** (in-**tahl**-yoh). It is *a printmaking technique in which the image to be printed is cut or scratched into a surface.* In a way, intaglio is the reverse of relief printing. The image on the plate is transferred when paper is forced into grooves that hold the ink. Study the intaglio print in Figure 3–13. Notice the many fine lines.

Studio Activity

Making a Relief Block Print

Demonstrate technical skills. You can make your own relief printing plate using a variety of found materials. Begin by cutting a 4-inch square from a sheet of cardboard. Cut a variety of smaller geometric shapes from the same sheet. Arrange these on the surface of the square. Form an interesting design.

Glue the shapes in place. Let them dry overnight. Apply printing ink to the surface with a brayer. Lay a sheet of paper over your inked plate. Apply pressure evenly. Carefully peel back the print.

PORTFOLIO

Write an evaluation of what you learned, and put it in your portfolio with your print.

Check Your Understanding

1. Define the term *printmaking.*
2. What are the three tools in printmaking?
3. Name two printmaking techniques.

Sculpture

Have you ever built a house of cards? Maybe you have made a project out of modeling clay. Both activities borrow processes from the art of sculpture. **Sculpture** is *a three-dimensional work of art*. Artists who work in sculpture are called sculptors.

The Media of Sculpture

Like other artists, sculptors use a wide variety of media in their work. One sculpting medium is marble. Various woods and metals are other sculpting media. What medium was used for the sculpture in **Figure 3–14?**

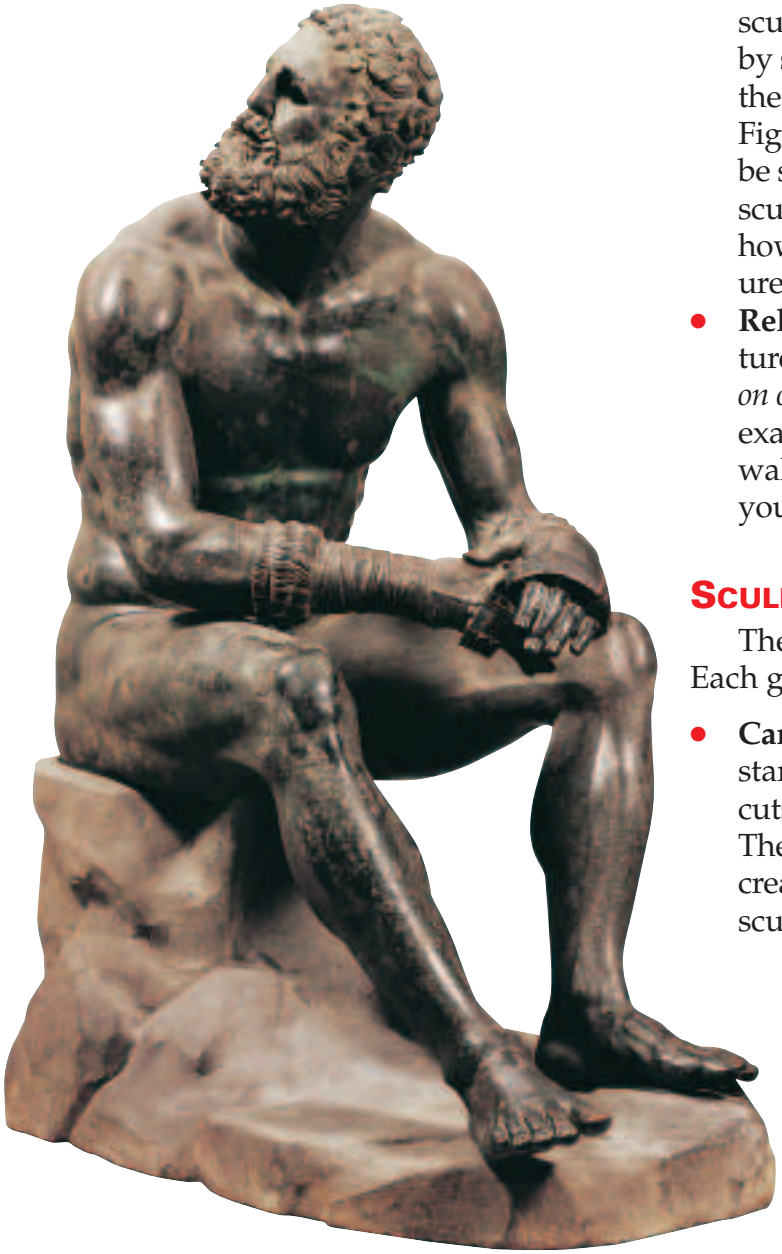
No matter what medium is used, a work of sculpture will be one of two types:

- **Sculpture in the round.** This is a type of sculpture that is surrounded *on all sides* by space. Another name for sculpture in the round is *freestanding sculpture.* Like Figure 3–14, sculptures in the round can be statues of people. Not all freestanding sculptures have recognizable subjects, however. Examine the sculpture in Figure 1–16 on page 16.
- **Relief sculpture.** This is a type of sculpture in which forms extend into space *on one side* only. **Figure 3–15** shows an example of relief sculpture. If you could walk around to the back of this sculpture, you would find that it is flat.

Sculpting Processes

There are four basic sculpting processes. Each gives a different result. These are:

- **Carving.** In this process, the sculptor starts with a block of material. He or she cuts or chips away pieces of the block. The relief sculpture in Figure 3–15 was created by carving. What medium did the sculptor use?



◆ **Figure 3–14** **What sculpting process and medium was used for this sculpture? What has the artist done to make this boxer look like a real person?**

The Pugilist. c. 50 B.C. Bronze. Museo Nazional Romano delle Ferme, Rome, Italy. Scala/Art Resource, NY.

- **Casting.** In this process, the sculptor starts by making a mold. He or she then pours in a melted-down metal or other liquid that later hardens. Bronze, the medium used in Figure 3–14, is a common metal used for casting. It is an alloy made of copper and tin. In the 1990s, sculptors began experimenting with different casting media. In 1996, a 9-foot statue was cast from chocolate!
- **Modeling.** Modeling is building up and shaping a soft material to create a sculpture. Clay and fresh plaster can be used for modeling.
- **Assembling.** Also known as *constructing*, assembling is a process in which pieces of material are glued or joined together. As in modeling, assembled sculptures are built up. A house of cards, for example, is made by assembling.

Time & Place

Rome c. 50 B.C.

Historical connection. The world of ancient Rome could be a raw and uncivilized place. On Roman holidays, the public was often treated to free entertainment in amphitheaters, which were outdoor arenas. This entertainment, however, was often very violent. One popular event involved gladiators. These gladiators were often slaves or criminals, fighting each other to the death. During the rule of Julius Caesar, these exhibitions involved 300 pairs of gladiators.

However, not all forms of entertainment were this violent. Watching chariot races was a popular pastime in ancient Rome.

Many Roman citizens also enjoyed going to the theatre to see comedies, dramas, mimes, or pantomimes. **Figure 3–14** shows an ancient Roman sculpture of a boxer. To this day, boxing remains a popular spectator sport.

Check Your Understanding

1. Name three media used in sculpture.
2. What is the difference between sculpture in the round and relief sculpture?
3. Name four sculpting processes.

◆ **Figure 3–15** **What kind of balance has the artist used? What sculpting medium was used?**

King Prasenajit Visits the Buddha. Early second century B.C. Hard, reddish sandstone. 48.3 × 52.7 × 8.9 cm (19 × 20¾ × 3½"). Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

LESSON 7

Making a Collage

Artists are always on the lookout for new ways of creating. One such way is shown in **Figure 3–16.** This work is a *collage* (kuh-**lahzh**). Based on a French word meaning "to glue," a *collage* is an artwork arranged from cut or torn materials that are pasted to a surface. The group of artists who came up with this idea lived and worked in the early 1900s.

Study Figure 3–16. The work contains a rich assortment of objects and materials. These include photographs of African masks and one of a cat. What other familiar images can you find? Notice how the artist used rectangular patches of colored paper to create a window.

What You Will Learn

You will make a collage out of colored paper that exhibits a variety of shapes and hues. You will use images and, if you like, words clipped from magazines. Your collage will express a theme. The addition of original crayon drawings will help you carry out your theme.

What You Will Need

- Discarded magazines
- Pencil and sketch paper
- Sheets of white paper, 9 x 12 inches
- Crayons or markers
- Scissors
- Sheets of construction paper in assorted colors
- Sheet of oak tag, 12 x 18 inches
- Glue

What You Will Do

1. Decide on a theme for your collage. Themes to illustrate should come from direct observation, personal experience, and traditional events. Browse through

◆ **Figure 3–16** **What kinds of shapes has the artist used? How many visual textures do you count? How has the artist introduced variety?**

Romare Bearden. *Saturday Morning*. 1969. Collage. 111.8 × 142.2 cm (44 × 56″). © 1998 Romare Bearden Foundation/ Licensed by VAGA, New York, NY.

old magazines. Look for photos, illustrations, and words that go along with your theme. Carefully remove the pages containing these images.

2. Think of other words or images that support your theme. Make sketches of these images. Transfer your best sketches to white paper. Complete these drawings using crayon or marker.
3. Cut around the images you have selected or created. Arrange these on the oak tag in an interesting way. You may want to alternate your original drawings with your magazine clippings.
4. Next, cut shapes from construction paper. These are to fill the spaces between your images. They are also to serve as background. Add these around and under the images on the oak tag.
5. When you are satisfied with your design, begin gluing the pieces. Start with the construction paper shapes. Work carefully so as not to disturb the unglued portions of your design. Use the glue sparingly. If any glue oozes out from under the pieces, carefully remove it with a slightly damp tissue.
6. When your collage is dry, display it along with those of your classmates. Challenge classmates to identify your theme.

Evaluating Your Work

- **Describe** Identify the images you chose or created for your collage. Explain how these images emphasize your theme.
- **Analyze** Did you use a variety of shapes and hues in your collage? In what way is harmony demonstrated in your work?

◆ **Figure 3–17** **Student work. A collage.**

PORTFOLIO IDEAS

Each entry of your portfolio should be marked clearly for identification. As you add to your portfolio, make sure each piece includes:

- Your name and date the artwork was created
- The assignment
- Your comments or self-reflection
- Any additional information requested by your teacher

Art Online

For additional student art, check out our Web site at **art.glencoe.com**. There you will find:

- Artist Profiles
- Interactive Games
- Student Art Gallery
- Museum Web Links

Digital Art

Throughout history, advances in technology have shaped the way artists create. The 1930s, for example, saw the arrival of paints made with plastic binders. These paints extended the media choices of painters. They were also less messy than oil paints because they used water as a solvent.

More recent advances have brought about other sweeping changes in the way art can be created. In this lesson, you will learn about an advance that has touched off a new revolution in art. That advance is digital technology.

Electronic Media-Generated Art

Before the mid-1800s, painters had to grind pigments by hand. The appearance of paint in tubes changed all that. It made the painter's life easier. In the same way, technology has been making many art tasks easier.

Digital Art Programs

How many computers do you have in your classroom? How many do you have at home? Even if you have not used computers very much, you are probably aware that they do a number of different tasks. Many tasks

◆ **Figure 3–18** **What is happening in this picture? What statement might the artist be making about computer art?**

Rhoda Grossman. *Self-Portrait After Escher.* 1992. Digital art. Salzman International, San Francisco, California.

are done with one or several programs, or applications. Digital drawings or images are stored as files in the computer's memory. Once saved, they may be opened and reworked.

Most digital art applications are one of two main types:

- **Paint programs.** In paint programs, images are stored as *bitmaps*, which are a series of tiny dots called pixels. It is easy to edit an image pixel by pixel. In general, paint programs have tools to create original images and alter images that are scanned in or captured with a digital camera. **Figures 3–18** and **3–19** were made using paint programs.
- **Draw programs.** In draw programs, images are stored as a series of lines and curves called vectors. Each line or curve used to create a shape results from a mathematical formula. Each shape is known as an *object.* An advantage of draw programs is that objects have sharp, crisp edges and can be resized without distortion. Think of draw programs as a collection of objects or a collage. **Figure 3–20** on the next page shows an image, or "group of objects," created in a draw program.

In the last decade, lines between paint and draw programs have begun to blur. Web design and photo-enhancing programs combine aspects of each, although they mainly remain bitmap-based (Paint) or vector-based (Draw). Web design programs include animation tools for images that are only viewed on a computer monitor or screen.

◆ **Figure 3–19** **How does this self-portrait and the one on the facing page differ from the ones in Figures 3–8 and 3–9 on pages 46–47?**

Erol Otis. *Self-Portrait*. 1991. Digital art. Courtesy of the artist.

◆ **Figure 3–20** The image in the upper-left was made from the 298 separate "objects" shown in the lower-right. Do you recognize this familiar image?

Tools of the Digital Artist

In digital art, there are tools and menus. The physical tools that digital artists use are called *hardware.* Hardware refers to the equipment, such as the monitor, keyboard, and printer used in computer graphics.

The most important tool to artists is the mouse, the familiar pointing and clicking device. The mouse is used to draw and paint. It is also used to make selections from the menus and toolboxes. Menus are lists of commands appearing in a bar at the top of the screen. The mouse is also used as a drawing or painting device by selecting tool icons from a visual side menu called a toolbox.

Tool	Description	Type of Program
Selection	Selects an object, handles appear	Draw
Selection	Selects a rectangular space around an object	Paint
Lasso Selection	Selects only the object, no background	Paint
Text	Adds letters and words	Paint or Draw
Brush	Paints with varied kinds of lines, patterns, and textures, simulates other media	Paint
Pencil	Draws lines, shapes, and objects using only a single pixel width	Paint (sometimes Draw)
Ellipse or Round Shape	Draws ovals or (Shift key) circles	Paint or Draw
Rectangular Shape	Creates rectangles or (Shift key) squares	Paint or Draw
Bucket Fill	Adds colors, gradients, patterns to enclosed shapes	Paint or Draw
Eyedropper	Selects color, known as color picker	Paint or Draw

◆ **Figure 3–21** Common on-screen tools.

Other tools used by digital artists include the following:

- **Stylus and graphics tablet.** In simplest terms, a stylus and graphics tablet are electronic answers to the pencil and paper. In recent years, these tools have been improved. The stylus responds to pressure from the hand, much like a real pencil, pen, or brush and includes an eraser. The woman in Figure 3–18 on page 56 is shown using a stylus and graphics tablet.
- **Scanner.** A scanner is a device that "reads" printed images and text. It is then translated into a language the computer— and the digital artist—can use. The work in Figure 3–19 on page 57 began with a photograph that the artist scanned into his computer.
- **Digital camera.** Digital cameras are similar to traditional cameras, but images are saved onto a media card rather than film. Captured images are then imported into art programs where they can be manipulated in many ways.

On-Screen Tools

A second category of tools digital artists work with is "on-screen" tools or desktop tools that mimic hand-held tools used by conventional artists. Desktop tools found in the toolbox include pencils, pens, assorted brushes, and even erasers. Desktop tools vary from program to program. The table in **Figure 3–21** shows a few common tools and the type of program in which each is found. It also shows the icon, or picture symbol, commonly used to indicate each.

Each program or application saves the images and text in a language or script known as a file format. Programs usually offer several file format choices, so you can transfer the saved files to another application to take advantage of its unique features, tools, and menus. Universal or common file formats are: JPEG, GIF, PICT, and PNG.

Studio Activity

Exploring Tools of Art Software

Demonstrate technical skills. Use a variety of art media to produce an electronic media-generated artwork. Begin by launching the art application. Art applications are either based on pixels (Paint), or vector (Draw). To discover how to use the features of your art software, you will draw a tree, a car, and a house. From the tools palette, find the Pencil tool and Shape tool. To select each, click once. Begin drawing by clicking and dragging a shape to the size you want. You can also simply draw a line on the page with the pencil tool.

Explore with different sizes and shapes. Draw the three objects so they do not touch. Fill a pencil-drawn shape with the Fill tool. Use the Selection tool to encircle and select a shape. Move it or make multiples. After an object is selected, choose Copy from the Edit menu, then Paste. Position copies and overlap the objects. Click anywhere outside the object to paste it in place. Most importantly, if you make a mistake or don't like an effect, immediately choose the Undo option from the Edit menu.

PORTFOLIO

Print your image and put it in your portfolio with an evaluation of how you explored tools of art software.

Check Your Understanding

1. What is the difference between a paint program and a draw program?
2. Name two hardware tools and three desktop tools.

Every Stitch Tells a Story

Faith Ringgold makes quilts you can read.

Faith Ringgold makes it easy to fall asleep while reading a story. Her fabric quilts have tales and stories right on them. However, Ringgold's quilts are not just blankets. They are works of art.

For centuries, the realm of fine arts was limited to painting and sculpture. Items such as quilts made for the home weren't thought of as art. At best, they qualified as a craft.

No one disputes that Ringgold's fabrics are art. As a child, she learned about fabric from her mother, a clothing designer in New York City's Harlem—a mostly African American neighborhood. In her mother's shop, Ringgold heard customers tell stories, which would later find their way into her work. Ringgold made her first story quilt with her mother. The quilt had 30 painted fabric grids. Each grid had a portrait of a Harlem resident. Since then, Ringgold has continued painting, printing, and writing stories on quilts. She combines historical and fictional characters to create tales about fascinating African American women.

FAITH RINGGOLD

Faith Ringgold. *The Bitter Nest, Part II: The Harlem Renaissance Party.* 1988. "I'm writing little, bitty short stories and putting them on quilts," says Ringgold (BELOW). Her pieces combine acrylic painting on canvas, quilted fabric, and storytelling—often a handwritten text that frames the painted image.

TIME TO CONNECT

Write a tale related to the image from Ringgold's quilt *The Bitter Nest*.

- **What specifically in the quilt inspires you?**
- **Write an outline and draft with distinct character(s) and plot.**
- **Revise your work for correct punctuation, grammar, and spelling and strong story line.**
- **Share your work with the class. Compare and contrast your tale to those of other students.**

GIANFRANCO GORGONI/CONTACT

Chapter 3 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 10. After each number, write the term from the list that matches each description below.

art medium	pigment
binder	portrait
gesture drawing	printmaking
intaglio	sculpture
perception	solvent

1. Transferring an image from an inked surface to another surface.
2. A liquid that holds together the grains of pigment.
3. A printmaking technique in which the image to be printed is cut or scratched into a surface.
4. An awareness of the elements of an environment by means of the senses.
5. A visual representation of a person at rest.
6. A three-dimensional work of art.
7. A material used to create a work of art.
8. A finely ground powder that gives paint its color.
9. Drawing lines quickly and loosely to capture the form and actions of a subject.
10. A liquid used to control the thickness or thinness of the paint.

REVIEWING ART FACTS

Number a sheet of paper from 11 to 20. Answer each question in a complete sentence.

11. What are three ways in which artists use the art of drawing?
12. Name and describe four shading techniques.
13. What is the binder in oil paint? What is one advantage of using this medium?
14. What is a water-soluble paint?
15. What are the three tools common to printmaking? Name two techniques of printmaking.
16. How does the use of space in sculpting differ from its use in other areas of art?
17. What is relief sculpture?
18. Name and describe four methods of sculpting.
19. Explain the difference between computer paint and draw programs.
20. Identify three pieces of hardware used in digital art.

CROSS-CURRICULUM CONNECTIONS

21. **Language Arts.** Imagine that you are planning a painting. Write a brief report describing factors that might lead you to select a water-soluble paint over an oil paint. What might prompt you to make the opposite choice? Explain.
22. **Language Arts.** Describe the role technology has played in changing the way we see and use art. Locate examples of digital art in magazines and books. Compare and contrast the digital artworks you selected with the artworks on pages 48–51.

Web Museum Activity

The Baltimore Museum of Art, Baltimore, Maryland

Engravings, etchings, and woodcuts are not purely images of black ink on white paper. These images were often painted in the mid-fifteenth and sixteenth centuries.

Learn about the techniques that were applied to these images by clicking on the Baltimore Museum link at **art.glencoe.com**.

Describe the different types of techniques and the reasons for coloring the images. Compare the woodcut and etching in this chapter with the artworks on the museum site. How does color enhance the artworks?

Focus On ◆ **Figure 4–1** **Look at how artist Pablo Picasso used color, shape, and form. Notice the distortions of the objects in the room and the subject's pose. What feeling does this painting express?**

Pablo Picasso. *Girl Reading at a Table.* 1934. Oil and enamel on canvas. 162.2 × 130.5 cm (63⅞ × 51⅜″). The Metropolitan Museum of Art, New York, New York. Bequest of Florence M. Schoenborn, in honor of William Lieberman.

Chapter 4

Looking at Art

"To draw, you must close your eyes and sing."

— Pablo Picasso (1881–1973)

To understand some poems and stories, you need to look beyond mere words on the page. You need to "read between the lines." Only by doing so are you able to see the true meaning. The same may be said of art. Artists open new ideas to us as we look at their work. Each artist's work is as individual as his or her handwriting. In this chapter, you will learn how to "read" between the lines and ask questions about the form and the content of artworks. You will make discoveries that will change the way you see and respond to art.

After completing this chapter, you will be able to:

- Explain how subject, composition, and content relate to works of art.
- Define *aesthetics.*
- Identify the four steps of art criticism.
- Discuss the different ways in which critics judge works of art.

Quick Write

Interpreting the Quote Read the quote by Picasso. What do you think Picasso meant by this quote? Look again at his painting in **Figure 4–1.** How do the colors and shapes "sing?"

KEY TERMS

aesthetics
aesthetic view
subject
composition
content
art critic
credit line
nonobjective
point of view
abstract

Aesthetics

Taste is a personal matter. What is music to one person might be noise to another. In art, differences in taste may be traced to **aesthetics** (es-**thet**-iks). This is *the study of the nature of beauty and art.* Aesthetics raises the question "What makes a work of art successful?"

Over the centuries, thinkers seeking answers to this question have come up with different "aesthetic views" of art. An **aesthetic view** is *an idea or school of thought on what is most important in a work of art.* Historically, the debate among scholars has centered on three competing aesthetic views. These are the *subject view,* the *composition view,* and the *content view.*

◆ **Figure 4–2** **What is the subject of this work? What elements and principles of art has the artist used? What mood or feeling does the work communicate?**

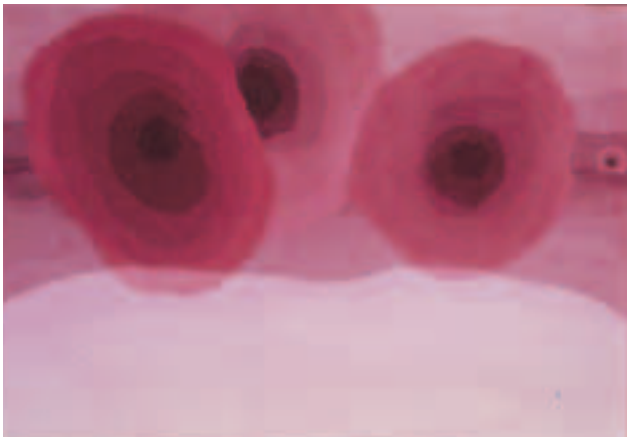
Pieter de Hooch. *A Woman Preparing Bread and Butter for a Boy.* 1660–63. Oil on canvas. 68.3 × 53 cm (26⅞ × 20⅞″). The J. Paul Getty Museum, Los Angeles, California.

Subject View

The subject view holds that a successful artwork is one whose subject looks convincing and lifelike. A work's **subject** is *an image viewers can easily identify.* The subject may be a person or people, as in **Figure 4–2.** It may be an object, such as a chair. It may even be an event, such as a holiday celebration. Look again at the painting in Figure 4–2. Notice how realistic the subject is. How do you think a scholar taking the subject view would evaluate this painting?

Composition View

The second aesthetic view—the composition view—maintains that what counts most in an artwork is its **composition.** This is *the way the principles of art are used to organize the elements of art.* Supporters of the composition view attach the most importance to how the parts of a work fit together. They would focus on an artwork's *formal properties,* or the organization of the elements of art by the principles of art. They might look, for example, at



◆ **Figure 4–3** **Analyze the use of color and shape in this painting. How do you think this work communicates with the viewer?**

Arthur Dove. *Fog Horns.* 1929. Oil on canvas. 45.5 × 66 cm (18 × 26″). Colorado Springs Fine Arts Center, Colorado Springs, Colorado.

◆ **Figure 4–4** **Examine the body language of the people in this painting. What mood is conveyed? What role does color play?**

Pablo Picasso. *The Tragedy.* 1903. Oil on wood. 105 × 69 cm (41⅓ × 27⅛″). National Gallery of Art, Washington, D.C. Chester Dale Collection.

the way balance is used to control shape or form. Such people would find much to applaud in the painting in **Figure 4–3.** Examine this work yourself. Notice that it lacks any recognizable subject matter. The artist has relied instead on the elements of color and shape to spark visual interest.

Content View

The third and final view states that the most important single ingredient of any artwork is its **content**. This is *the message, idea, or feeling expressed by a work of art.* Scholars who hold the content view place the greatest value on a work's expressive qualities. A painting like the one in **Figure 4–4** would earn high marks from people who hold this view. Notice the downward glances and forlorn expressions. Observe how the man's body language—his arms folded tightly about him—seems to shut out the world around him. You can almost feel this family's pain. Note the work's title. Do you find yourself wondering about the tragedy that befell them?

Time & Place

Picasso's Blue Period (1901–04)

Cultural connection. During Pablo Picasso's Blue Period, the artist painted almost exclusively in shades of blue. The Blue Period started with the suicide of Picasso's close friend. After this tragic event, Picasso began using blue to depict emotions such as sadness, loneliness, and isolation (see **Figure 4–4**).

The Blue Period is considered Picasso's first original artistic style. Shortly before this period, Picasso had traveled to Paris for the first time. There, he experimented with established artistic styles, including Impressionism and Pointillism.

In 1904, he began painting in a new style. This more optimistic style, in which Picasso used shades of rose, became known as the Rose Period. Compare the subjects in Figure 4–4 with those in Figure 4–2.

To learn more about Picasso and his work, click on Artist Profiles at art.glencoe.com.

Check Your Understanding

1. What is *aesthetics?*
2. What are the three commonly held aesthetic views?

LESSON 2

Art Criticism

Do you enjoy solving mysteries? Maybe you are a fan of brainteasers. In either case, having all the facts at hand is critical to finding a solution. So is arranging the facts in a logical fashion.

These statements apply not only to "whodunits" and puzzles. They also apply to artworks. In getting to the "bottom" of a work of art, you need to follow a series of ordered steps. In this lesson, you will learn about these steps and about the solutions they yield. You will also learn how to apply these steps to your own works of art.

The Art Critic

As an amateur detective, you use evidence and clues to crack a case. In a sense, art critics do the same. An **art critic** is *a person whose job is studying, understanding, and judging works of art.* In getting this job done, critics will use all three aesthetic views.

When studying a work of art, the critic uses a four-step process. These steps are *describing*, *analyzing*, *interpreting*, and *judging*. The first three of these steps, as you will see, correspond to the three aesthetic views.

◆ **Figure 4–5** **Does this work succeed because it is lifelike, because of its composition, or because of the mood it expresses?**

Winslow Homer. *Crossing the Pasture.* c. 1872. Oil on canvas. 66.4 × 96.9 cm (26⅛ × 38⅛"). Amon Carter Museum, Fort Worth, Texas.

◆ **Figure 4–6a** **What would you say is the subject of this painting?**

Winslow Homer. *Crossing the Pasture.* Detail. c. 1872. Oil on canvas. 66.4 × 96.9 cm (26⅛ × 38⅛"). Amon Carter Museum, Fort Worth, Texas.

Describing

In describing a work, the critic asks the question, "What do I see when I look at this work?" The work's *subject* is the focus of this step. Carefully list all the things you see in the work. Look at the credit line to find out what medium the artist has used and how large the artwork is.

Examine the work shown in **Figure 4–5.**

- How many figures do you see in the picture?
- What object are they both holding? What does the taller boy have over his shoulder?
- What animals do you see in the background?
- How would you describe the surroundings?

In answering these questions, you will be describing the subjects of this artwork.

Analyzing

In analyzing a work, the critic asks, "How is this work of art organized? How are the elements and principles of art used?" The work's *composition* is the focus of this step.

Again, look at the detail of the painting in **Figure 4–6a.**

- What forms appear at the center of the composition? Why does the artist place the boys in the center, close to the viewer?
- Can you find any intense or bright colors in this picture?
- Where is the lightest value? What purpose does it serve?
- Notice the diagonal lines formed by the stick in the taller boy's hand and by the downward slope of the hill on the right. These lines converge on, and emphasize, the face of the taller boy. Can you find a third diagonal line that does the same?
- Can you find a more gently sloping diagonal that points to the face of the smaller boy?
- What colors has the artist used? What textures has he included?
- How has the artist used emphasis to make the subjects stand out?
- What role does proportion play in this artwork?

These questions and their answers are examples of the critic's analysis of the composition in the painting *Crossing the Pasture.*

Interpreting

In interpreting a work, the critic asks, "What is the artist saying to me? What moods, feelings, or ideas are expressed?" The work's content is the focus of this step. Look closely at **Figure 4–6b.**

- What emotion is communicated by the look and body language of the taller boy? Would you say that he stands tall and appears sure of himself?
- Contrast these observations with the facial expression and posture of the smaller boy.
- Why has the artist placed the boys against a darker, textured background? Does this focus your attention on their faces and facial expressions? What do you think the artist has accomplished by drawing the viewer's eyes to the boys' expressions and body language?
- What visual clue can you find in the distance off to the left that might explain the boys' behavior?

Interpretation can be the most challenging step in art criticism. It is challenging because you must use your imagination. Do not be afraid to make an interpretation that is different from someone else's. Your interpretation will depend on what you have experienced in life.

◆ **Figure 4–6b** **Notice the feelings conveyed by the boys' expressions. How does this information help you understand the story the painting tells?**

Winslow Homer. *Crossing the Pasture.* Detail. c. 1872. Oil on canvas. 66.4 × 96.9 cm (26⅛ × 38⅛″). Amon Carter Museum, Fort Worth, Texas.

Judging

In judging a work, the critic asks, "Is the work successful?" This step depends on the answers to the questions asked during the first three steps. A work may be judged successful on the basis of its subject, composition, content, or some combination of the three. How do you think an art critic would judge the painting in Figure 4–5? Using what you have learned, how would you judge it?

If you have been an alert art sleuth up to this stage, you might have homed in on the story this painting tells. A part of it is revealed in the detail from the work in Figure 4–6b.

The slightly comical narrative centers on two boys, probably brothers. The two are seen crossing a field—taking a shortcut, maybe, after having just completed the morning's milking. Suddenly, each becomes aware of a real and present danger. Did you notice the bull in the background? The two boys certainly did! The younger boy's fear is obvious as he clings to his companion. The older boy, armed with a switch, proceeds fearlessly—or so he would like his younger brother to believe.

Once you have described, analyzed, and interpreted this painting, you will be able to decide for yourself whether or not it is successful. Do you find, now that you have gone through the three steps of art criticism, that you have made a judgment about whether Homer's *Crossing the Pasture* is a successful work of art? What is your opinion?

Check Your Understanding

1. What is art criticism?
2. Name the four steps used by art critics. Explain what is done at each step.

Studio Activity

Reading a Credit Line

Apply your knowledge. Look again at the painting in Figure 4–5 on page 66. You can learn about this work by noting its title, *Crossing the Pasture.*

This information and much else appears in the painting's credit line. A **credit line** is *a listing of important facts about an artwork.* Appearing under or near a work, a credit line has six parts. It begins with the artist's name and the title of the artwork. The year the work was created and the art medium or media appear next. After that comes the size of the artwork. The last piece of information is the name of the museum, gallery, or other place in which the work is located. Referring to the credit line of Figure 4–5, you would learn that the work was painted by Winslow Homer in about 1872. The "c." before the date means "about."

Every artwork in this book has a credit line. Use the credit lines in Figures 4–1 and 4–2 to answer the following:

- Which of the works was painted by artist Pieter de Hooch?
- Which work was painted in the seventeenth century?
- Which of the works is housed at The Metropolitan Museum of Art?

PORTFOLIO

Write a credit line for your next artwork and place it in your portfolio.

LESSON 3

Critiquing Nonobjective Art

Describing a work of art, you have learned, means identifying what you see. Sometimes this is easier said than done. Examine the artwork on this page. Compare it with the painting in Figure 4–3 on page 64. How would you describe these works? What do you see when you look at each?

In this lesson, you will learn how to apply the steps of art criticism to works without recognizable subjects.

Nonobjective Art

Artists do not work in isolation. Each generation builds on and refines the ideas of the one that came before. At times, throughout history, this process has led to startling changes. It has provided new answers to the question "What is art?"

One such major breakthrough came in the early 1900s. For several decades, artists had been experimenting with distorting shapes

◆ **Figure 4–7** **Analyze the interdependence of the art element shape and principle balance. How is repetition used in this sculpture?**

Naum Gabo. *Linear Construction No. 4*. 1962. Bronze, stainless steel, piano wire. 128.3 × 63.5 × 63.5 cm (50½ × 25 × 25″). Detroit Institute of Arts, Detroit, Michigan. Gift of W. Hawkins Ferry.

and forms. This new group took matters a step further. They abandoned subject matter altogether. They created nonobjective works of art. **Nonobjective** means *having no readily identifiable subjects or objects.*

Critiquing a Nonobjective Artwork

In studying nonobjective works of art, critics apply the same four-step process outlined in the previous lesson. The main difference comes at the description step. To see this, look again at the sculpture in **Figure 4–7.** There is no identifiable subject. Even the title provides little help. In *describing* this work, a critic would, therefore, concentrate first on identifying the elements of art in it. He or she would take note of the different lines and forms that are used. Because the work is a sculpture that exists in three dimensions, the critic would pay special attention to the element of space. How would you describe the sculptor's use of space? How would you describe his use of negative space?

Now it is your turn to be a critic. Using the skills you have learned, try applying each of the following art-criticism steps to this artwork:

- **Describing.** How would you describe this sculpture? How many varieties of line have been used? What kinds of geometric or free-form shapes are visible? Is there any color used? Where are negative spaces apparent?
- **Analyzing.** How would you analyze this sculpture? What principle or principles of art have been used to organize the elements of art?
- **Interpreting.** What ideas, moods, and feelings are suggested by this work? Does the sculpture express an idea of some kind?
- **Judging.** Would you say that this work is successful? Does it have unity? What factors contribute to its success or lack of success?

Time & Place

Pop Art and Op Art

Historical connection. During the late 1950s and early 1960s, many technological changes were taking place in the United States. The advent of television was one. Improvements in communication, transportation, and the media were also changing the way people lived and worked. These changes were reflected in two art movements of the time period: Pop art and Op art.

In Pop art (short for Popular art), everyday objects, such as soup cans, comic strips, and fast food, were used as subjects. Pop artists, including Andy Warhol and Roy Lichtenstein, depicted images from popular culture using the techniques of advertising and mass media. Op art (short for Optical art) was a form of abstract art that presented viewers with an optical illusion. Works in the Op art style often created an illusion of movement.

Look at **Figure 4–7.** Do you think it could be categorized as Pop art or Op art? If so, which one and why?

Check Your Understanding

1. What is meant by nonobjective art?
2. When examining a nonobjective artwork, what is identified during the description step?

LESSON 4

Creating a Realistic Painting

The emptiness and gloom of a nation fallen on hard times would seem like a strange theme for art. Yet, it is precisely this theme that runs through the works of American artist Edward Hopper. Hopper lived through a period called the Great Depression, a time when there was very little money. Many people in the United States and abroad were left without jobs or homes. Hopper's paintings accurately capture the mood of the era. They show lonely, often desperate people in shabby, rundown rooms.

Figure 4–8 shows one of Hopper's best-known paintings. Notice the **point of view.** This *is the angle from which the viewer sees the scene in an artwork.* Typical of Hopper's work, we do not see the people in this picture head-on. Instead, we are given a glimpse of them through a window.

What You Will Learn

In this lesson, you will use oil pastels to create your own Hopper "window." Like Figure 4–8, your painting will have a realistic subject. Your point of view, like Hopper's, will be outside, looking into a lighted room through a window. It will be nighttime. The room will have no people. The furniture and other contents will overlap to indicate space. These objects will be drawn to show the mood or personality of the person living or working in this room.

What You Will Need

- Pencil and sheets of sketch paper
- Oil pastels
- White drawing paper, 12 × 18 inches

◆ **Figure 4–8** **Identify the influence of historical events in this painting. During what time period was this artwork created?**

Edward Hopper. *Night Hawks*. 1942. Oil on canvas. 83.8 × 152.4 cm (33 × 60″). The Art Institute of Chicago, Chicago, Illinois. Friends of American Art Collection, 1942.51.

What You Will Do

1. Begin by looking closely at the building across from the all-night diner in Figure 4–8. Study the row of dark windows on the second floor. Try to picture the kinds of rooms behind those windows. Decide whether they are fancy apartments, drab hotel rooms, offices, or something else. Think about the outside of the building. What material is it made of?
2. Imagine that the lights were turned on inside one of the rooms. Make several sketches of what your mind "sees." Draw a window frame like the one in Figure 4–8, only larger. As you sketch, continue to imagine the contents of the room. You might include wallpaper, carpeting, and other furniture. As you work, ask yourself, "What kind of person lives or works here?" Decide what clues you can provide in your drawing to tell viewers something about the mood or personality of this person.
3. Transfer your best sketch to the white drawing paper. Work lightly in pencil. Make the outside wall of the building look like brick, stone, or wood.
4. Color your picture using oil pastels. Select colors that will give your room a "personality" to match that of its imaginary occupant.
5. Like Hopper, avoid small, unnecessary details. Lay one color over another to create textures. Overlap shapes and forms to suggest space inside the room.
6. Display your finished drawing in a horizontal row along with those of classmates.

Evaluating Your Work

- **Describe** Are the objects inside the room easy to identify? What texture did you use for the outside of your building?
- **Analyze** Did you show the different values for objects inside the lighted room compared to those in the darkness outside? Did you overlap shapes and forms to suggest space?
- **Interpret** Does your drawing offer clues about the mood or personality of the person who might live or work in the room?
- **Judge** Do you think your drawing is successful? Does it present the subject matter in a realistic way?

◆ **Figure 4–9** **Student work. Hopper windows.**

STUDIO OPTION

Create another version of your Hopper window. This scene is to be set during the day and is to reflect a mood opposite the one in your first drawing. This time the point of view will be looking through the window to the outside. Use pastels for the window frame and watercolors for the landscape out of doors.

visual art journal

Organize ideas from the environment. At a local park or outside your home, sketch the scene around you in your journal. Notice the people, buildings, and time of day. Your drawing should be realistic and capture the mood of the scene.

LESSON 5

Creating an Expressive Word Design

Have you ever had one of those days in which nothing seemed to go right? Maybe, like the young woman in **Figure 4–10,** you felt "blue." Study this fine-art print. Notice that the artist has not shown us much of the woman's face. We are still able to "read" her mood by observing her body language. What details of the woman's posture help us identify how she is feeling? What other moods can you identify from the way a person sits or stands?

What You Will Learn

The artist has taken one approach to capturing a particular mood or feeling. In this lesson, you will take another approach. You will communicate the mood of your choice through a word, written in large block letters, rather than an image. You will use variety of shapes and colors to create a background that emphasizes the emotion suggested by this word.

◆ **Figure 4–10** **What does the subject's body language reveal about her mood?**

Albrecht Dürer. *Melancholia 1.* 1514. Engraving. 24.1 × 18.6 cm (9½ × 7⅜″). The Metropolitan Museum of Art, New York, New York. Harris Brisbane Dick Fund, 1943.

What You Will Need

- Pencil and sketch paper
- White drawing paper, 9 × 12 inches
- Tempera paint
- Mixing trays
- Brushes
- Water

What You Will Do

1. With classmates, brainstorm words naming moods and emotions. Possibilities include *happy, tired, worried, angry,* and *bored.*
2. Choose one of the words. On sketch paper, write the word out in large block letters. Experiment with different letter designs that communicate the mood you have chosen. You might, for example, use rounded, overlapping letters for an upbeat mood. Letters with straight edges and sharp points might communicate a negative mood, such as anger. Letters may be all capitals or upper and lower case but should fill the page.
3. Transfer your best design to the sheet of drawing paper. Still working in pencil, create a background design. This is to have the form of thick and thin bands extending horizontally or vertically from one edge of the paper to the other. As with the shape of the letters, the bands should reflect the word you are using. Zigzag lines might be used for the word *tense.* Curved lines signal a more peaceful mood.
4. Select a color scheme that emphasizes the emotion or feeling of your word. Boldly contrasting hues, intensities, and values might be used to express tension. Hues, intensities, and values that are harmonious could express peace.
5. Paint the background bands in the colors you have selected. Do not paint the letters themselves.

Evaluating Your Work

- **Describe** Is the word you selected easily read? Did you use large block letters to write this word?
- **Analyze** Did you create a background made up of bands of color? Did these colors contrast with one another to create variety?
- **Interpret** Does your design reflect the mood or feeling of the word? Do the shapes and colors help emphasize that emotion?
- **Judge** Does your design communicate an emotion with letters, shapes, and colors? Is this a successful work of art?

◆ **Figure 4–11** **Student work. An expressive word.**

Reflective Thinking

Critical Evaluation. As your class displays their artworks, analyze the original exhibition of your peers. Examine the expressive word designs they created and form conclusions about formal properties. For example, how did they use shape and color to emphasize emotion?

Art Online

For additional student art, check out our Web site at art.glencoe.com. There you will find:

- Interactive Games
- Student Art Gallery
- Artist Profiles
- Museum Web Links

LESSON 6

Creating an Abstract Figure

Nonobjective art, as you learned in Lesson 3, began in the early 1900s. By avoiding subject matter, nonobjective artists created a new means of self-expression. Since that time, other artists have taken a more middle-of-the-road approach to subject matter. They have produced art that is **abstract.** This means *having a recognizable subject that is shown in an unrealistic manner.*

The work in **Figure 4–12** is an example of abstract art. Its subject is a character from Greek mythology. His name is Icarus. According to legend, Icarus tried to fly using wings held together with wax. Ignoring warnings, Icarus flew too close to the sun. The wax melted, and the youth fell to his death. Study this work of art. Can you recognize it as a falling figure?

◆ **Figure 4–12** **How would you describe the use of negative space in this work? Why do you think the artist chose to make the figure abstract?**

Henri Matisse. *Icarus.* Plate VIII from *Jazz.* 1947. Pochoir, printed in color. Each single page: 21.1 × 32.6 cm (8⅓ × 12⅞″). The Museum of Modern Art, New York, New York. The Louis E. Stern Collection.

What You Will Learn

You will demonstrate technical skills effectively using yarn to produce fiber art of a simplified abstract shape. The shape will be of a falling figure. The image will be made with a single, continuous line of colored yarn. The same thickness of the line throughout will add harmony to your work.

What You Will Need

- Pencil and sketch paper, 12 × 18 inches
- Waxed paper
- Transparent or masking tape
- Yarn, about 60 inches in length
- Large bowl
- White glue, thinned with water

What You Will Do

1. Study Figure 4–12. Notice the way the artist has captured the sense of a figure falling through space. Trace your finger around the outline of the abstract shape of this figure.
2. Complete several drawings of your version of the falling Icarus. As in Figure 4–12, your work should be abstract. Use a single continuous pencil line to create your figures.
3. Transfer your best drawing to a sheet of sketch paper. Make a heavy line using pencil. Cover the drawing completely with a sheet of waxed paper that is smaller than the page. Secure the waxed paper in place with tape. The drawing should be clearly visible through the waxed paper.
4. Draw a line of white glue over the pencil line. Carefully lay the yarn on the line of glue. Allow time for the yarn to dry.
5. Once the glue is thoroughly dry, the yarn will be stiff and hold its shape. Carefully lift the shape off the waxed paper.

Evaluating Your Work

- **Describe** Is your work easily recognized as an abstract figure?
- **Analyze** Did you use one continuous line to create the abstract shape? Did the use of a line with the same thickness throughout add harmony to your design?
- **Interpret** Does your figure appear to be falling through space?
- **Judge** Using composition to measure accomplishment, is your work a success? Why or why not?

Figure 4–13 Student work. Abstract figures.

Portfolio Ideas

Include some form of written self-reflection with your portfolio entry. In self-reflection, you have the opportunity to critique your own works. You describe what you learned from the assignment. You can also express whether you think the work is a success, and what you liked or didn't like about doing the project.

Visual Art Journal

Conduct in-progress analyses of personal artworks. As you begin Step 3, analyze your work and select your best drawing. Keep the other drawings in your portfolio to show your progression as an artist.

An Art Critic's View

BURSTEIN COLLECTION/CORBIS

Wayne Thiebaud. *Pie Table.* 1963.

FINE ARTS MUSEUM OF SAN FRANCISCO

Wayne Thiebaud. *Three Machines.* 1963.

Thiebaud's artistic goal is to give pleasure in a serious, intelligent way. His paintings look simple, but there is more to them than at first meets the eye. One point he vividly makes in his work is that nothing is exactly the same as anything else—whether those things are soft wedges of pie or dozens of delicious gumballs.

Not all criticism is negative.

Critics who review work by actors, singers, dancers, and artists may like what they see. They may also have different opinions. Robert Hughes, the art critic for TIME, shares his opinion in this portion of his review of painter Wayne Thiebaud.

Wayne Thiebaud (b. 1920) is a Realist. He loves material objects. More than anything, however, Thiebaud is delighted by the sight of mass-produced American food. Not so much the soup can as the soup itself, or for that matter the sandwich, the cake, or the slices of pie. He is fascinated by tiny variations within many similar-looking objects. So no two of Thiebaud's slices are identical. The small but clear differences in color and shape make an interesting painting. You end up thanking Thiebaud for reminding you how full of variety the world really is.

Thiebaud especially loves the craft of painting. He is a terrific craftsman. Whatever he asks paint to do, it will do, and come up looking effortless after it's done. The surface of his pictures is dense and smooth, and it looks as though he never reworks the paint. Thiebaud's art isn't hit-or-miss, however. All his lines and colors have a purpose. His creamy pie slices and cakes are drawn with a strict, purposeful geometry.

TIME TO CONNECT

- **Now, you are the critic. Review the artworks on this page and write a critical review, making sure to strongly support your thoughts with specific references to the art.**
- **Proofread your work with a partner. Besides checking for spelling, punctuation, and grammar, be sure to express your opinions with supporting details.**

Chapter 4 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 10. After each number, write the term from the list that matches each description below.

abstract	content
aesthetics	credit line
aesthetic view	nonobjective
art critic	point of view
composition	subject

1. The message, idea, or feeling expressed by a work of art.
2. A person whose job is studying, understanding, and judging works of art.
3. Art with a recognizable subject that is shown in an unrealistic manner.
4. Art with no readily identifiable subjects or objects.
5. An image viewers can easily identify.
6. The way the principles of art are used to organize the elements of art.
7. The study of the nature of beauty and art.
8. A listing of important facts about an artwork.
9. The angle from which the viewer sees the scene in an artwork.
10. An idea or school of thought on what is most important in a work of art.

REVIEWING ART FACTS

Number a sheet of paper from 11 to 15. Answer each question in a complete sentence.

11. Why do students of art usually accept more than one aesthetic view?
12. What are the four steps of art criticism?
13. What kinds of art criticism questions join an art element with an art principle?
14. Why is it impossible to measure the success of a nonobjective artwork in terms of subject?
15. When examining a nonobjective artwork, what is identified during description?

CROSS-CURRICULUM CONNECTIONS

16. **Language Arts.** Imagine that two critics are examining the same work of art. Each comes up with a different interpretation. Write a paragraph describing the reasons that you think might explain this.
17. **Language Arts.** Review the artworks in this chapter. Select one that might be a good illustration for a short story or poem. Write the story or poem.

Web Museum Activity

The Metropolitan Museum of Art, New York, New York

Take a closer look at the history and techniques behind various artworks. Visit the Metropolitan Museum of Art by clicking on the museum's link at art.glencoe.com. Discover the story behind these images.

Write a brief summary of what you learned about two of the artworks. What were the most interesting facts? Knowing this information, do you look at those two artworks differently? Explain your answer.

Focus On ◆ **Figure 5–1** **This painting brings you right into a Dutch home of the 1600s. Notice the young woman playing the virginal, an early kind of piano, and her two companions.**

Jan Vermeer. *The Concert*. c. 1665–66. Oil on canvas. 61 × 71.1 cm (24 × 28″). Isabella Stewart Gardner Museum, Boston, Massachusetts.

Chapter 5

Art Through the Ages

> *"All art is an individual's expression of a culture. Cultures differ, so art looks different."*
>
> —Henry Glassie, art scholar

Walk into this chapter as if you were walking through time. Try to imagine yourself in ancient Egypt, Greece, or Rome. Travel to the Far East or to Africa, and let the art tell you about the people of each period. Move on to the nineteenth and twentieth centuries, and see how the advancement of science opened new ideas to the artists. This chapter will help you understand people of all ages through their art.

After completing this chapter, you will able to:

- Explain why art history is important.
- Compare specific artworks from a variety of cultures.
- Understand the goals of different cultures and art movements.
- Create artworks of different cultures and times.

Quick Write

Interpreting the Quote Read the quote, and then look again at **Figure 5–1.** Write a descriptive paragraph about what life might have been like in Holland in the 1600s.

KEY TERMS

art historians
applied art
fine art
bust
hieroglyphic
symbol
contours
painted screen
architecture
Renaissance
diorama
art movement

Art of Long Ago

No artist works completely alone. Artists of each age, rather, study and learn from works created in ages past. The same may be said of **art historians.** These are *people who study art of different ages and cultures.* Like art critics, art historians examine and analyze art. Unlike critics, art historians are not content to look only at artworks. Their job is to look beyond them. They record milestones in art and changes in the way artists work.

In this chapter, you will journey back through the ages. You will learn about some of these milestones and changes. Your journey will begin with a look at art of earlier times.

Art of Ancient Egypt

Have you ever followed a brook or stream to its source? If we follow the long, twisting "stream" of art history to its source, we end up on the banks of an actual river. That river is the Nile. The time is 5,000 years ago. The place is Egypt. Powerful kings called pharaohs ruled. Farming and trade thrived. So did art.

Rules of the Egyptian Artist

The Egyptians built mighty temples and monuments. It was with an eye toward decorating these structures that much of their art was created. Study the relief carving in **Figure 5–2.** This work probably once graced a pharaoh's tomb. The subject is the Egyptian god of learning. The figure has a human body and the head of a bird, specifically an ibis.

◆ **Figure 5–2** **Look at the subject of this sculpture. What does it reveal about the Egyptians' system of beliefs?**

Egyptian. *Thoth, God of Learning and Patron of Scribes.* 26th Dynasty, 663–525 B.C. (Late period). Slate relief. 36.5 × 12 × 1 cm (14⅜ × 4¾ × 7/16″). Dallas Museum of Art, Dallas, Texas. Gift of Elsa von Seggern.

This long-beaked creature was one of many animals the Egyptians worshiped. They believed the ibis possessed special powers.

Did you notice anything unusual about the way the figure is shown? Some body parts, including the head and arms, appear as they would if they were viewed from the side. Others, such as the shoulders, are shown as if they are seen from the front. This odd mix-and-match might seem at first to be a mistake. In fact, it is common to Egyptian art. It reflects certain strict rules Egyptian artists were forced to follow. The rules required that each body part be shown from its most familiar angle. What parts besides those mentioned above are shown as side views? Which are treated as views from the front?

Art of Ancient Greece

While Egypt was still at its peak, another great empire took root some 500 miles to the north. This was Greece. Greece reached its peak during the fifth and fourth centuries B.C. This was a time known as the Golden Age. It was called the Golden Age because it produced influential writers and thinkers. It produced important political leaders. It also produced great artists.

Greek Vases

One of the most powerful leaders and influential thinkers of the Golden Age was a man named Pericles (**pehr**-ih-kleez). Pericles loved beauty and preached its importance. The aesthetic ideals Pericles held sacred may be seen in everything the Greeks created. Beauty can be found in the perfectly proportioned temples of the period. It is reflected in the idealized sculptures of gods and athletes. It also appears in carefully designed vases such as the one in **Figure 5–3.**

Examine this art object. Vases like this are examples of **applied art.** This is *art made to be useful as well as visually pleasing.* Applied art is usually seen in contrast with **fine art,** or *art made to be enjoyed visually, not used.* In this program, you will see many examples of each type of art.

◆Figure 5–3 Analyze the interdependence of the art element line and the principle movement in this vase painting.

Greek. Exekias. *Quadriga Wheeling Right.* Slip-decorated earthenware. 46.2 cm (18⅛″). Toledo Museum of Art, Toledo, Ohio.

Like other Greek vases, this one is remarkable for the beauty of its form. It is equally noteworthy for the quality of the painting that decorates it. The painting was done by Exekias (ex-**zee**-kee-uhs), the most famous of Greek vase painters. It shows a chariot led by a team of four spirited horses. Notice the air of excitement in the work. What art elements contribute to this feeling? What principles of art are used to organize them?

Art of Ancient Rome

Despite its greatness, Greece suffered from fighting within the empire. As a nation divided, it was doomed. After 1,300 years of almost continuous strife, Greece fell. The people who conquered it were the Romans.

Although Greek power came to an end as Rome grew in strength, Greek influence continued on. The Romans admired Greek art. Following their conquest of Greece in 146 B.C., they shipped many Greek art treasures to their homeland. They also hired many Greek artists to work for them.

Roman Portrait Sculpture

Roman artists were skilled at creating lifelike sculptures. Like the Greeks, they made statues of important people such as rulers. Unlike the Greeks, who always showed the entire figure in their sculptures, Roman artists

◆ **Figure 5–4** **Describe the details in this sculpture. What qualities attribute to its lifelike features?**

Roman. Head of a Young Man. A.D. 100–130. Marble. 22.5 × 16.5 cm (8⅞ × 6½″). Dallas Museum of Art, Dallas, Texas. Anonymous gift in memory of Edward Marcus.

instead focused on heads and busts. A **bust** is *a sculpture that shows a person's head, shoulders, and upper chest.*

Many wealthy Romans had busts made of themselves and their families. These were placed in the subject's home. One such portrait sculpture appears in **Figure 5–4.** It is a marble head of a young man. Clearly, the artist made no effort to flatter the sitter. Rather, the sculpture captures in great detail the likeness of a real person. Inspect this work. In what ways is it similar to other portrait sculptures you have seen? In what ways is it different? Would a critic taking the content view praise this work? Why or why not?

Check Your Understanding

1. What is the job of an art historian?
2. Why did Egyptian artists always show the human figure in the same unusual way?
3. When did ancient Greece reach its peak? When and by whom was it conquered?
4. Compare Roman sculptures of people with Greek sculptures of people. How do they differ?
5. What is the difference between applied art and fine art?

Time & Place

Roman Empire A.D. 100–130

Historical connection. In the long and fascinating history of ancient Rome, the years between A.D. 100 and 130 fall in the middle of the period known as the Early Roman Empire. This was a time of peace and prosperity. This period also saw a great expansion of the Roman Empire. During this time, Rome was ruled by a series of emperors.

The first of these emperors was Trajan, who ruled from 98 to 117. During Trajan's rule, many new public buildings were constructed and the empire was expanded. Following Trajan was the emperor Hadrian, who ruled the Roman Empire from 117 to 138. Hadrian also undertook many building projects, including completion of the Pantheon and the construction of Hadrian's Wall—a stone wall in northern Britain.

During this period, Roman art was influenced by the styles and techniques used by the ancient Greeks. Roman art was concerned primarily with showing man and his achievements. Important events, such as military victories, were commemorated in paintings and sculptures. Portrait sculptures, such as the one in **Figure 5–4,** were also common.

Compare Figure 5–4 with the Greek vase painting in Figure 5–3. What cultural differences do you notice in these artworks?

LESSON 2

Egyptian Tomb Painting

Look back at the Egyptian relief sculpture in Figure 5–2 on page 82. This work teaches us about the ancient Egyptian system of beliefs. The same may be said of the painting in **Figure 5–5.** The work is from the tomb of an Egyptian pharaoh named Sethos. He is the figure pictured on the right. With him is the goddess Hathor. According to Egyptian myth, Hathor was the goddess of the sky. She was also queen of heaven. It appears that Hathor is about to take the pharaoh's hand, as if to lead him somewhere. Where might she be preparing to lead the fallen pharaoh?

Look more closely at this painting. Did you notice the abstract shapes in the rounded boxes? They appear in the picture above the head of Sethos. These are examples of **hieroglyphic** (hy-ruh-**glif**-ik). This is *an early form of picture writing.* Perhaps these "words" identified the object that the goddess is handing to the pharaoh.

◆ **Figure 5–5** **Analyze the use of balance and texture in this work. What makes you think these figures are important?**

Egyptian. *The Goddess Hathor Places the Magic Collar on Sethos I.* Thebes, 19th Dynasty. c. 1303–1290 B.C. Painted bas-relief. 226.5 cm (89⅛″). The Louvre, Paris, France.

What You Will Learn

In this lesson, you will design and create an Egyptian tomb painting. The subject will be a well-known figure from American or world history. In portraying this figure, you will try to show his or her character. You will also follow the rules of Egyptian art. You will use a repeating pattern for the figure's clothing, as in Figure 5–5. In the background, you will include hieroglyphics. These will be made up of objects that help define the person's identity. You will complete your tomb painting using tempera paints.

What You Will Need

- Pencil and sheets of sketch paper
- White drawing paper, 12 x 18 inches
- Fine-tipped black marker
- Tempera paints
- Mixing tray
- Medium and fine brushes
- Paper towels

What You Will Do

1. With a partner, brainstorm possible historical figures as subjects for your tomb painting. Choose a person you know a lot about. Think about objects and visual symbols that help define the person's identity. A **symbol** is *an image used to stand for a quality or idea.* If you chose George Washington, for example, your symbols might include an ax and a cherry tree. Jot down notes about your subject and symbols.
2. Study the figures in Figure 5–5. Notice the position of the head, shoulders, chest, arms, legs, and feet. Make pencil sketches of your subject. Follow the same formula the ancient Egyptian artist used.
3. Conduct an in-progress analysis of your work. Transfer your best sketch to the drawing paper. Make your figure large enough to fill the page. In the background, draw boxes with rounded corners. These are to contain your hieroglyphics. In the boxes, draw abstract visual symbols based on the notes you made.
4. Complete your painting by mixing tints and shades of tempera paint. Apply the colors to your figure and background objects. Carefully color the motifs in your pattern.
5. Switch to fine-tipped black marker. Lightly retrace the **contours,** or *outlines and surface ridges,* of important shapes, including body parts. Create a pattern on your subject's clothing.
6. When your painting is dry, display it alongside those of fellow students. Challenge classmates to identify the subject of your work.

Evaluating Your Work

- **Describe** Is your painting based on a figure from history? Did you include symbols that would help your viewer pinpoint the person's identity?
- **Analyze** Did you follow the rules of Egyptian art for representing human body parts? Did you use a repeating pattern to decorate the person's clothing?
- **Interpret** Did you capture the character of your figure? Were classmates able to identify your person?
- **Judge** Do you consider your painting successful? Why or why not?

◆ **Figure 5–6** **Student work. Egyptian tomb painting.**

Reflective Thinking

Critical Response. Analyze the original artworks of your peers. Study the Egyptian tomb painting they created and form conclusions about historical contexts. For example, which historical figure did they use as their subject? What symbols did they use?

Visual Art Journal

Describe the figure you portrayed in your Egyptian tomb painting. Explain why you chose this person. What details did you use to show his or her character?

Eastern Art

No tour of the ancient art world would be complete without a swing through Asia. Here, halfway around the globe from the great temples and pyramids of Egypt, other mighty empires rose and fell. Each left behind an artistic tradition as rich as those of the Greeks and Romans.

In this lesson, you will read about two of those cultures. You will also view some of the art treasures they left behind.

Art of Ancient India

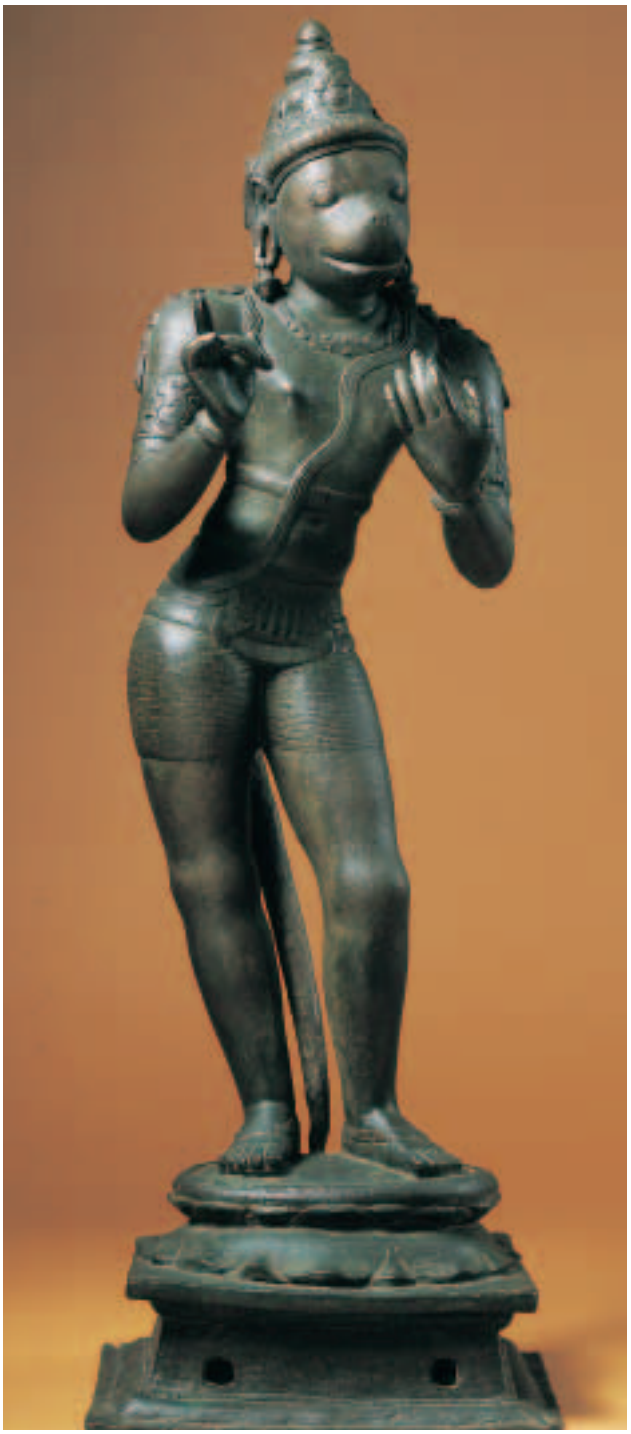
In the mid-1800s, railroad workers digging in the Indus River valley of present-day Pakistan made a remarkable discovery. They unearthed bits and pieces of a lost city. Archaeologists later pieced together this ancient puzzle. Their explorations revealed that the city was once the center of a river civilization that had existed some 4,500 years earlier. It had achieved a splendor at least as great as that of ancient Egypt.

Like the Egyptians, the people of the Indus River valley worshiped animals and the forces of nature. These beliefs were later combined with others to form the foundation of the religion Hinduism (**hin**-doo-iz-uhm). Today, this faith has 700 million followers.

Sculpture

Among the gifts passed down by the Indus River valley civilization was a knowledge of bronze casting. This sculpting method was used by later inhabitants of the region to create the work in **Figure 5–7.** The subject of this sculpture is Hanuman, king of the monkeys. According to Hindu myth, Hanuman helped the god Rama rescue Rama's wife from a demon's evil clutches.

Like other characters in Hindu legend, Hanuman represents a human virtue (**vur**-chew). A *virtue* is a positive quality, in this case loyalty.



◆ **Figure 5–7** **Notice that the creature has the body of a human but a monkey's head and tail. What does Hanuman's posture tell you about his character?**

Indian, Tamil Nadu. *Standing Hanuman.* Chola Period. Eleventh century. Bronze. 64.5 cm (25⅜″). The Metropolitan Museum of Art, New York, New York. Purchase, funds and bequests from various donors.

Art of Ancient Japan

The civilization of the Indus River valley is among the earliest on record. Evidence of an even older culture has been found on the island nation of Japan. This culture is believed to have sprung to life around 5000 B.C.

As with Indian art, the art of ancient Japan was inspired by religion. Interestingly, one of the religions that shaped much of early Japanese art began in India and then came to Japan through China in A.D. 552. That religion is Buddhism (**boo**-diz-uhm). Buddhism was an outgrowth of Hinduism. It emphasizes physical and spiritual discipline as the means for reaching a state of inner peace.

Screen Painting

One common form of Japanese artistic expression is shown in **Figure 5–8.** Each object is a **painted screen.** This is *an art object used as a wall or room divider.* Do you recall the name for art that is both useful and pleasing to the eye?

Look carefully at these screens. They show two creatures, one real and one mythical. Both have symbolic value. The tiger was believed to chase evil. The dragon was thought to bring luck.

Studio Activity

Creating a Japanese Drawing

Creative expression. Bring an object of nature, such as a leaf or stone. Silently study the object from different angles. Examine its lines, form, texture, and color. Place the object out of sight. Using black or colored pencils, create the image of the object that remains in your mind.

PORTFOLIO

Write a short paragraph explaining whether you think you were successful at creating the image.

Check Your Understanding

1. How was the Indus River valley civilization discovered?
2. For what is this civilization most remembered?

◆ **Figure 5–8** **Identify the cultural characteristics in these Japanese screens. What do they reveal?**

Maruyama Okyo. *Tiger and Dragon Screens.* 1781. Edo Period. Ink and colors on paper. Each 168.3 × 177.8 cm (66¼ × 70″). Detroit Institute of Arts, Detroit, Michigan. Founders Society Purchase with funds from various contributors.

LESSON 4

Making a Relief Sculpture

The history of African art extends over a vast period, beginning as early as 500 B.C. and continuing to the present. Africa has many traditions and a variety of cultures. Examine the work in **Figure 5–9.** It is the product of the Kota people, a culture in central Africa.

The Kota sculpture in the picture is an abstract figure. Works like this were placed over a container. Inside the container were the remains of an honored ancestor. The original purpose of the sculptures remains a mystery. One popular view is that the works were meant to drive away evil spirits. What are some other possibilities?

◆ **Figure 5–9** **Compare this African sculpture with the Indian sculpture in Figure 5–7. What details do you notice in each?**

African. Gabon, Kota. *Reliquary Figure.* Nineteenth–twentieth century. Wood, brass, copper, iron. 73.3 cm (28⅞"). The Metropolitan Museum of Art, New York, New York. Purchase 1983.

What You Will Learn

You will demonstrate technical skills effectively using a variety of art media and materials to produce a sculpture. You will create an abstract sculpture modeled after the Kota figure in Figure 5–9. Like that sculpture, your work will have formal balance. It will be decorated with a pattern of lines made from glue. These will suggest facial features and add tactile texture.

What You Will Need

- One large piece of cardboard, about 12 x 8 inches, and several smaller pieces
- Pencil
- Scissors
- White glue
- Heavy twine
- Aluminum foil
- Transparent or masking tape

What You Will Do

1. Carefully study the Kota figure illustrated in Figure 5.9. Examine the tactile textures in the work. Notice the use of formal balance. On the large piece of cardboard, complete an outline drawing in pencil of a similar figure. Like the one pictured, your figure should be abstract.
2. Cut out your figure. With the pencil, add facial features and decorative lines. Squeeze white glue over the pencil lines. Lay twine over glue lines. Allow the glue to dry before proceeding to the next step.
3. Lay the prepared figure on a sheet of aluminum foil. Place a dull pencil point on the foil about one-half inch from the outer edge of the figure. Following the contour of the figure, make a light outline one-half inch larger.
4. Using the indented outline as a guide, cut out the foil copy of your figure. Beginning on one side, fold the foil over the edge of the cardboard. Gently smooth it down and press it into place.
5. Press the foil securely around the raised glue lines. Use the blunt end of a brush, dull pencil, or your fingers to make these lines stand out clearly. Be careful not to tear the foil.
6. When completed, the foil should be bent under all edges of the figure and smoothed flat everywhere except over the glue lines. Secure the foil to the cardboard with tape.
7. Use the same blunt tool to apply texture—dots and lines.

Evaluating Your Work

- **Describe** Does your figure include all the shapes identified in the original?
- **Analyze** Does your figure have formal balance? Does it show features of the face and decorations as patterns of line on the surface of the sculpture? Do these lines give your work an interesting texture?
- **Interpret** Do you think your figure looks as though it, too, could chase away evil spirits?
- **Judge** Suppose you were to make another Kota figure. What would you do differently to make it better?

◆ **Figure 5–10** **Student work. Relief sculpture.**

STUDIO OPTION

Accent the decorations on the foil surface of your Kota figure. Do this by painting on a coat of black ink. You may have to apply several coats to penetrate all areas. When the ink has dried, lightly rub steel wool over the design. The raised areas will return to their original metallic finish. The other areas will remain black.

visual art journal

Create another abstract figure of your own design. Before sketching the design, decide on its purpose. Describe in your journal the kind of mood the completed work will express.

LESSON 5

Art of the Middle Ages and Renaissance

Empires, as you have learned, come and go. Rome was no exception. In the fifth century, this great empire suffered the fate that had earlier claimed Egypt, Greece, and the Indus River valley civilization.

The period following Rome's collapse was one of chaos. Today we know this time in history as the Middle Ages. It lasted some one thousand years.

Art of the Middle Ages

After Rome fell, some of its great temples and palaces were torn down. The stone was carried off and used to build fortresses. These were built to keep invaders out. In time, structures of this type led to a new form of architecture. **Architecture** is *the art of planning and creating buildings.*

Castle Building

You probably recognize the structure in **Figure 5–11.** It is a castle. This is a fortlike dwelling with high walls and towers. Many castles were further protected by moats and drawbridges.

◆ **Figure 5–11** **The architect of this castle avoided windows because the walls would not support them. What other factors might have led to a lack of windows?**

View of castle, Alcazar, Segovia, Spain. Eleventh-fifteenth centuries. SEF/Art Resource, N.Y.

◆ **Figure 5–12** **The cathedral has graceful, upwardly soaring lines and large windows.**

Beauvais Cathedral, West Façade. Beauvais, France.

Guards stationed in the towers would sound the alarm when enemies approached.

Study the castle in Figure 5–11. Do you think the architect's main concern was safety or comfort?

Cathedral Building

Just before Rome fell, Christianity spread throughout much of Europe. During the Middle Ages, the Church remained the single strongest force.

By around 1300, a new type of building began to appear. This type of structure is shown in **Figure 5–12.** It was a special type of church known as a cathedral (kuh-**thee**-druhl).

Compare the cathedral in this picture with the castle in Figure 5–11. The cathedral has graceful, upwardly soaring lines.

Art of the Renaissance

After ten centuries of slumber, Europe awoke in the 1400s to a period of unparalleled

growth. Trade and knowledge spread. New discoveries were made in science. Artists and scholars developed an interest in the art and literature of ancient Greece and Rome. This period is known today as the **Renaissance** (**ren**-uh-sahns), which means *period of rebirth.*

Renaissance Painting

The Renaissance was a time of great discoveries in art as well. Painters achieved a level of realism never before imagined by using perspective to give depth and shading to provide three-dimensionality.

This realism is evident in the painting in **Figure 5–13.** The work was done sometime after the Renaissance. Notice the attention to detail. Every fold in the woman's clothing is faithfully recorded. So is the glint in her eye. Look at her expression. What do you suppose she is thinking about as she pauses from playing her violin?

Check Your Understanding

1. What is meant by the term *Middle Ages?*
2. What changes occurred in art during the Renaissance?

Studio Activity

Making a Stained-Glass Window

Demonstrate technical skills. Cathedrals like the one in Figure 5–12 were fitted with stained-glass windows. These were made of colored glass pieces held together with lead strips. Because of these windows, the insides of the cathedrals were bathed in softly tinted light.

Cut black butcher paper into a circle about 12 inches in diameter. Fold the circle in half three times until you have a cone shape. Cut out geometric and simple shapes from the two folded sides. Vary the sizes of the cuts. Open the circle. Cover each opening with a patch of colored cellophane. Cut the patches so that each slightly overlaps the shape it is meant to cover. Secure the cellophane patches with transparent tape. Place your finished work on a windowsill.

PORTFOLIO

Write a short paragraph explaining how you made your choices of colors and shapes. Keep your description and your artwork together in your portfolio.

◆ **Figure 5–13** **Observe the striking use of value in this painting. How does it add to the lifelike quality of the work?**

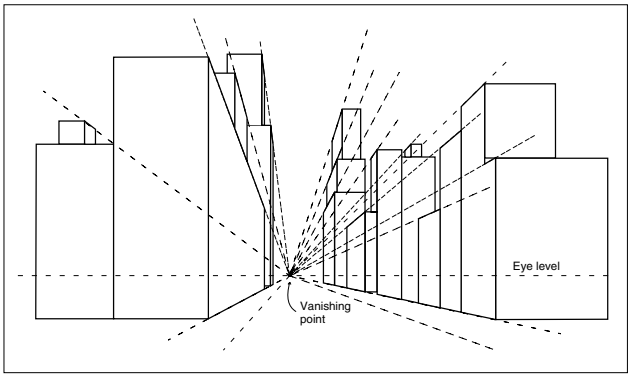
Orazio Gentileschi. *Young Woman with a Violin.* c. 1612. Oil on canvas. 83.5 × 98 cm (32⅞ × 38⅝″). Detroit Institute of Arts, Detroit, Michigan. Gift of Mrs. Edsel B. Ford.

LESSON 6

Creating a Diorama

The Renaissance, you have learned, was a time of bold new discoveries. One of these was a technique called *linear perspective.* This technique aided painters in their quest for realism. In linear perspective, the horizontal lines of objects are slanted. This makes them appear to extend back into space. As **Figure 5–14** shows, the lines meet at an imaginary point called the *vanishing point.*

The painting in **Figure 5–15** uses linear perspective. Examine this lifelike work. Find the slanted lines in the vine-covered lattice-work above the dancers. Try extending these lines with your finger. At what point in the painting do they come together? Where else in the work has the artist used slanted lines? What other techniques has he relied upon to create a sense of depth?



◆ **Figure 5–14** Diagram showing linear perspective.

What You Will Learn

Linear perspective is used to lend a feeling of space to two-dimensional works. In this lesson, you will create a three-dimensional work of art that uses both real and suggested space. You will use a variety of items to create a **diorama** (dy-uh-**ram**-uh). This is *a scenic representation in which miniature sculptures and other objects are displayed against a painted backdrop.* You will create a sense of deep space through changes in hue, value, and intensity.

What You Will Need

- Pencil and sketch paper
- Cardboard box, lid discarded

◆ **Figure 5–15** What elements of art did the artist use to create a sense of space?

Jan Steen. *The Dancing Couple.* 1663. Oil on canvas. 102.5 × 142.5 cm (40⅜ × 56⅛″). National Gallery of Art, Washington, D.C. Widener Collection.

- Construction paper in a variety of colors
- White glue
- Chalk or markers
- Tempera paints
- Mixing tray
- Brushes, paper towels
- A variety of found objects

What You Will Do

1. Complete several pencil sketches of an imaginary scene. Include buildings, trees, and other objects. Select a point of view that suggests depth. One possibility might be a view looking down a city street.
2. Turn the box on its side. On the outside of the box, use colored construction paper to decorate the bottom, sides, back, and top. Glue the paper in place. Allow time for the glue to dry.
3. Select your best sketch. Using chalk or markers, transfer the scene to the back wall of the box. Sketch the lines of buildings along the sides of the box. The lines of objects should mirror the natural lines of the box.
4. Choose hues of tempera paint that reflect the colors of objects in your scene. You might use brown for buildings, gray for pavements. Mix duller intensities and lighter values of these hues. These will be used to show objects in the distance. Use a fine brush to add details, such as doors and windows.
5. Use found materials to form free-standing houses, trees, and other objects in your sketch. Gravel might be used for a stone fence, for example. Bark might be used for tree trunks. To give a sense of deep space, glue larger, more colorful objects in the foreground. Smaller, less colorful objects should be placed farther back.
6. Display your finished work

Evaluating Your Work

- **Describe** What have you included in your diorama?
- **Analyze** Did you use changes in hue, value, and intensity to create the feeling of deep space? Did you use placement of objects to help carry out this feeling?
- **Interpret** Would anyone looking at your diorama think it is much deeper than it actually is?
- **Judge** Does your diorama succeed in using real and suggested space?

◆ **Figure 5–16** **Student work. A diorama.**

STUDIO OPTION

Do a realistic painting of the scene in your diorama. Your painting should use linear perspective to suggest depth. Refer to Figure 5–15 on page 94 to help you plan this project. Use size, overlapping, and values and intensities of hues to help create a feeling of space.

visual art journal

Learn more about the visual trick *camera obscura* as a way of seeing perspective in an artwork. It was the forerunner of the camera. Look it up on the Internet or in encyclopedias. Write your findings in your journal.

LESSON 7

Art of the Nineteenth and Twentieth Centuries

Seen against the long tapestry of art history, the last 100 years are but a stitch. Yet, during the twentieth century, more changes have taken place in art than in all the centuries before. In this lesson, you will learn about some of these changes.

◆ **Figure 5–17** **Compare this painting with the one in Figure 5–15. In what way is this nature scene more "realistic" than the painting of the dancers?**

Claude Monet. *Poplars on the Bank of the Epte River.* 1891. Oil on canvas. 100.3 × 65.2 cm (39½ × 25⅝″). Philadelphia Museum of Art, Philadelphia, Pennsylvania. Bequest of Anne Thomson in memory of her father, Frank Thomson, and her mother, Mary Elizabeth Clarke Thomson.

Art of the Nineteenth Century

In the centuries following the Renaissance, the pursuit of realism continued. Artists produced pictures that showed solid figures moving naturally in space. They created works in which sunlight poured through windows, glinting off glass goblets and other shiny surfaces. Their brushes captured the look and feel of warm skin, cold metal, and soft velvet.

Toward the end of the 1800s, the search for realism took a new direction. One group of French painters in particular "saw the light." They left their dark studios and went to paint outdoors. They worked feverishly, using all their energies to capture the fleeting effects of sunlight on objects. This group became known, at first jokingly, as the *Impressionists.*

Painting

The leader of this **art movement**—*a trend formed when a group of artists band together*—was an artist named Claude Monet (**klohd** moh-**nay**). Monet's goal was to record what the eye saw at any given moment. Have you ever noticed how, on a cloudy day, the sun "goes in" and "comes out" again without warning? It was this "reality" that Monet set out to capture.

The work in **Figure 5–17** is one of his paintings. Viewed up close, it looks like a hastily done collection of paint dabs and dashes. When seen from a distance, however, the painting takes on an almost shimmering quality. The dabs and dashes are now brilliant flecks of color and blend together to form a stand of slender trees by the banks of a river. You can almost feel the gentle breeze rustling through the leaves on the trees and rippling the glassy surface of the water.

◆ **Figure 5–18** **What statement might the artist be making about the passage of time? What clues are provided by the object in the hand of each figure?**

Helen Lundeberg. *Double Portrait of the Artist in Time.* 1935. Oil on Masonite. 121.3 × 101.6 cm (47¾ × 40″). National Museum of American Art, Smithsonian Institution, Washington, D.C.

Meet the Artist

Claude Monet (1840–1926)

Cultural connection. Claude Monet was not only the leader of the Impressionists, but his work titled *Impression: Sunrise* also inspired the name of this art movement. The characteristic of the Impressionist style is capturing the impression of light in a scene.

Monet's paintings, including **Figure 5–17,** reflect his interest in the effects of outdoor light and atmosphere. In 1883, Monet settled at a country home in Giverny, France. There, he created a water lily pond that became the subject of many of his paintings. In his later years, Monet's eyesight began to fail. Still, the artist kept on painting, nearly until the time of his death in 1926. Compare the use of light and color in Figures 5–17 and 5–18. What type of feeling do they each express?

To learn more about Monet and his work, click on Artist Profiles at art.glencoe.com.

Art of the Twentieth Century

You have learned that the Impressionists were seeking new ways to capture realistic appearances in their art. However, the search for realism was nothing new. Roman sculptors and Renaissance painters sought the same goal. Strands in the fabric of art history, it seems, loop back on themselves.

One strand that came full circle in the twentieth century is the use of symbolism in art. You learned about symbolism in the lessons on Egyptian art earlier in this chapter. A heavy reliance on symbols became a feature of a twentieth-century art movement known as *Surrealism.*

Painting

In their works, the Surrealists tapped into the mysterious world of dreams. In this nighttime "world," symbols often play important roles. Consider the curious painting in **Figure 5–18.** Notice the work's title. You will probably have no trouble finding the two "portraits" of the artist. One—the artist as a child—appears in the lower half of the picture. The other—the adult artist—appears in the picture on the wall. The long, unnatural shadow cast upward by the child's image helps tie the two portraits together.

Yet, like most Surrealist paintings, this one asks more questions than it answers. What, for example, is the meaning of the clock? What are we to make of the empty container in the painting within a painting? Some critics have detected a sense of sadness or longing in this painting. What feeling does the work communicate to you?

Check Your Understanding

1. What was the aim of the Impressionists? What was the goal of the Surrealists?
2. What is an art movement?

LESSON 8

Using Abstraction in Art

While some artists today have borrowed ideas and techniques of the past, others have moved in new directions. One such groundbreaking direction is reflected in the painting in **Figure 5–19.** This work is an example of abstraction in art. As you read in Chapter 4, *abstract* means having a recognizable subject that is shown in an unrealistic or simplified manner. Abstract art straddles the fence between representational—or realistic—art and nonobjective art.

Examine the painting in Figure 5–19. You will probably recognize the fragmented objects in this brightly colored work. The main one is a painter's palette. Protruding from it is an assortment of brushes. Why has the artist chosen to shatter these familiar images? What do the picture's content and title reveal about the changes you read about in the previous lesson?

What You Will Learn

In this studio lesson, you will create your own abstract painting. Through abstraction, you will express your goals and hopes for the future. Your finished work will exhibit a variety of brilliantly colored, angular shapes. As in Figure 5–19, these will be joined together to make a visually pleasing whole.

What You Will Need

- Pencil and sketch paper
- Tempera or acrylic paints

◆ **Figure 5–19** **Analyze and form generalizations about the interdependence of the art element color and principle variety in this painting.**

Elizabeth Murray. *Painter's Progress.* 1981. Oil on canvas in 19 parts. 294.5 × 236.2 cm (9′8″ × 7′9″). The Museum of Modern Art, New York, New York. Acquired through the Bernhill Fund and gift of Agnes Gund.

- Two sheets of illustration board, one measuring 12 x 18 inches and the other 18 x 24 inches
- Brushes and mixing tray
- Paint cloth
- Ruler or other straight edge
- Scissors, white glue

What You Will Do

1. Everyone has dreams and goals. What is your own life goal? Begin this studio lesson by answering that question. Think of symbols or objects connected with your goal. Draw several sketches of these images. Then abstract, or simplify, the images by eliminating all unnecessary details.
2. Transfer your best sketch to the sheet of illustration board. Fill the board completely with your drawing.
3. Using tempera or acrylic paints, paint your subject. Include a background area by using bright hues.
4. When your work is dry, turn it over. With a ruler or other straight edge, draw straight lines at angles to one another. Include enough lines to divide the painting into at least 15 large and small angular shapes.
5. Use scissors to cut out your shapes. As you work, turn each piece over so its painted side is facing up. Carefully fit the cut-out pieces together so that you know where each one goes.
6. Center the rearranged shapes on the sheet of illustration board. Overlap some pieces. Leave narrow spaces between others. Move the shapes around until you are satisfied with the arrangement. Then glue the pieces in place.

Evaluating Your Work

- **Describe** Did you select images that identify a particular dream or goal? Did you simplify the images?
- **Analyze** Did you use a variety of brightly colored hues? Does your work contain large and small angular shapes?
- **Interpret** Do you think other people could interpret the images in your picture? Would they be able to recognize the idea the images represent?
- **Judge** Do you think the shapes in your composition are joined in a way so as to create a pleasing whole?

◆ **Figure 5–20** **Student work. Abstraction in art.**

PORTFOLIO IDEAS

A strong portfolio reflects what you learn about art history as well art techniques. Make sure to include written entries that demonstrate your ability to describe an artwork from the art historian's point of view—by telling who created the work, and when and where it was created. Show that you understand how time and place influence an artist.

Art Online

Careers in art. Visit our Web site at art.glencoe.com to learn about different art-related careers. Compare career opportunities in art. Which career is most appealing to you?

TIME ART SCENE

Language Arts

THE GREAT RESTORATION

WORLD FILMS ENTERPRISE/CORBIS

A Renaissance masterpiece looks new again.

Imagine working on one project for nearly ten years. That's how long it took for a team of expert art restorers to bring Renaissance master Michelangelo's (1475–1564) famed Sistine Chapel back to its original beauty. The Italian art restorer Gianluigi Colalucci started small, applying a new solvent to a postage-stamp-sized section of one of Michelangelo's frescoes. Colalucci's work ended in 1989 with the careful cleaning of one of Jonah's toes. The toe turned from a gray smudge to a healthy pink. The restorers took twice as long to clean the artwork as it did for the artist to paint it.

Michelangelo began filling Rome's Sistine Chapel with stories and figures from the Bible in 1508, but his gemlike colors didn't last. They quickly dulled from air pollution, dirt, and soot. In the late 1700s, an archaeologist called Michelangelo "the weakest colorist." However, the current restoration of Michelangelo's initial sparkling color removes any doubt about his supreme skill.

VITTORIANO RASTELLINI/CORBIS

TOP: A detail of the Sistine Chapel (before the restoration) portrays the creation of life. ABOVE: Experts use high-tech equipment to restore Michelangelo's frescoes.

TIME TO CONNECT

- **Use the Internet to research monuments and buildings (such as the Taj Mahal or the pyramids in Egypt) that are suffering from the effects of pollution.**
- **Analyze the causes and the extent of the erosion and efforts under way to save the monument.**
- **Look at before-and-after drawings or photos, and use descriptive adjectives and adverbs to compare and contrast the images. Share your work with the class.**

Chapter 5 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 12. After each number, write the term from the list that matches each description below.

applied art	diorama
architecture	fine art
art historians	hieroglyphic
art movement	painted screen
bust	Renaissance
contours	symbol

1. Art made to be enjoyed visually, not used.
2. People who study art of different ages and cultures.
3. An image used to stand for a quality or idea.
4. An early form of picture writing.
5. The art of planning and creating buildings.
6. A sculpture that shows a person's head, shoulders, and upper chest.
7. Period of rebirth.
8. Art made to be useful as well as visually pleasing.
9. Outlines and surface ridges.
10. An art object used as a wall or room divider.
11. A trend formed when a group of artists band together.
12. A scenic representation in which miniature sculptures and other objects are displayed against a painted backdrop.

REVIEWING ART FACTS

Number a sheet of paper from 13 to 17. Answer each question in a complete sentence or two.

13. What are the rules of Egyptian art for showing the human body?
14. Name a difference and a similarity between the way the Greeks and Romans showed the human figure.
15. What religious beliefs guided the art of the Indus River valley?
16. What methods did Renaissance painters use to achieve realism in their works?
17. Compare and contrast the goals of the Impressionists and the goals of the Surrealists.

CROSS-CURRICULUM CONNECTIONS

18. **Music.** Like art, music has undergone changes over the centuries. Working with a group, research the following "movements" in the history of music: Romanticism, Expressionism, Neo-Classicism. For each, identify when the movement occurred and the names of the principal composers. Share your findings with classmates in an oral report.
19. **Social Studies.** This chapter covers art from different cultures. Compare and analyze artwork from three different cultures. What are the important cultural differences and similarities?

Web Museum Activity

The Art Institute of Chicago, Chicago, Illinois

Understanding the meaning and purpose of a certain artwork teaches you about the culture where it originated. To enrich your understanding of various artworks' historical and cultural background, go to art.glencoe.com and click on the link for The Art Institute of Chicago.

You will discover artworks from diverse cultures. Select and compare two artworks from separate cultures. What did you learn about those cultures? Write a descriptive report explaining the meaning and history behind the artworks.

Focus On ◆ **Figure 6–1** **This is a Japanese woodblock print. Notice how the artist cut the lines into the block to represent a heavy rain. How do the colors and shapes add to the feeling of the people walking across the bridge?**

Andō Hiroshige. *Great Bridge: Sudden Rain at Atake (Ohashi, Atake No Yudachi)*, from the series "One Hundred Famous Views of Edo." 1857. Woodcut. 36.2 × 21.9 cm (14¼ × 8⅝"). Carnegie Museum of Art, Pittsburgh, Pennsylvania. Bequest of Dr. James B. Austin.

Chapter 6

Perceiving Nature

> *"It is not the language of painters but the language of nature which one should listen to, the feeling for the things themselves, for reality, is more important than the feeling for pictures."*
>
> —Vincent van Gogh, (1853–90)

Nature has many different moods ranging from calm to stormy. It also has many colors as it changes seasons, as well as various shapes—from rolling hills to mountain peaks to roaring waterfalls. Artists have always celebrated nature, each in a unique way. Whether it is a majestic landscape or a close-up drawing of a tiny flower, the artist helps us to see nature in a new way. In this chapter, you will learn about the many ways in which artists have expressed the wonders of nature.

After completing this chapter, you will be able to:

- Define the term *landscape.*
- Understand stylization.
- Explain what artists accomplish through nature studies.
- Experiment with two- and three-dimensional forms of self-expression.

Quick Write

Interpreting the Quote Vincent van Gogh was inspired by Japanese woodblock prints. What do you think he means by "the language of nature?" Describe how Hiroshige used line and color to express a feeling of nature in **Figure 6–1.**

KEY TERMS

landscape
stylized
assemblage
study
nature study
monoprint

LESSON 1

Landscape Art

How many products have you seen that carry the words *all natural* on their labels? This phrase has become commonplace in today's society. It represents peoples' desire to live in a healthy way and to appreciate nature. Artists have valued and represented nature throughout the years. Their works have long paid tribute to nature's beauty and its bounty.

Landscapes

What do you see when you look out the nearest window? Do you see buildings, streetlights, and cars? Maybe you see plants, trees, and hills. If your answer leans more toward the second description, you are looking at a landscape. In art, the word **landscape** refers to *a drawing or painting of mountains, trees, or other natural scenery.* Artists have been creating landscapes for more than one thousand years.

The possible subjects for a landscape are limitless. So are the ways in which artists have chosen to represent nature scenes. The landscapes in **Figures 6–2** and **6–3** show two examples that have some similarities and some differences.

Perspective in a Landscape

Examine the painting in Figure 6–2. It shows a hilly Pennsylvania town in the early 1900s. What do you see first when you look at this painting? Is your eye attracted to the large building on the hill? What do you notice next? The train, the river, or the little buildings in the foreground? Notice that the artist has made these buildings smaller than those in the distance. Why might the artist have created this visual puzzle? Perhaps he wanted to give more importance to the flag blowing proudly in the wind.

◆ **Figure 6–2** **Besides the perspective, what other unusual landscape features can you find in this picture? Can you identify the season of the year?**

Joseph Pickett. *Manchester Valley.* 1914–18. Oil with sand on canvas. 115.6 × 154 cm (45½ × 60⅝"). The Museum of Modern Art, New York, New York. Gift of Abby Aldrich Rockefeller.

Rhythm in a Landscape

Compare the painting in Figure 6–2 with the one in Figure 6–3. The two landscapes were painted about the same time. Like the work on the opposite page, this one shows a cheerful scene from nature. It even includes some of the same features, such as trees.

However, that is where the similarity ends. Whereas the landscape in Figure 6–2 portrays a city setting, the one in Figure 6–3 records a rural scene. The work, moreover, follows a careful design. Notice the row after row of evenly spaced seedlings in the bottom half of the picture. Notice how the artist overlapped the shapes to give depth to the scene.

Check Your Understanding

1. What is a *landscape?*
2. Compare and contrast the similarities and differences between Figures 6–2 and 6–3.

Studio Activity

A Stylized Landscape

Using direct observation. Look again at the plants, trees, and plowed fields in the landscape on this page. These objects have been represented in a highly **stylized** way. This means *simplified* or *exaggerated.* Some artists choose to stylize their works because it allows them to picture nature in a unique, personal way.

Select a park or other familiar nature scene in your community. On a sheet of drawing paper, express a variety of ideas based on your direct observation. Sketch the trees, flowers, and other landscape features. Make your view stylized by simplifying or exaggerating the shapes of these objects. Complete your stylized landscape with markers.

PORTFOLIO

Write a description of how you stylized the objects in your landscape. Analyze the success of your artwork and put this evaluation in your portfolio with your work.

◆ Figure 6–3 **Notice the use of repetition in this painting. What other principle of art has Miró used to give this artwork a lively feeling?**

Joan Miró. *Vines and Olive Trees, Tarragona.* 1919. Oil on canvas. 72.5 × 90.5 cm (28½ × 35⅝″). The Metropolitan Museum of Art, New York, New York. The Jacque and Natasha Gelman Collection. © Artists Rights Society (ARS), New York/ ADAGP, Paris.

LESSON 2

Creating a Nature Scene

Have you ever taken a route so many times that you felt you could travel it with your eyes closed? Such a path appears in the work in **Figure 6–4.** It leads to a village in the artist's native Honduras. Notice how plants, trees, and the stone fence bordering the path are painted rhythmically as repeated shapes and textures. Despite being stylized, the work invites the viewer in for a stroll toward the town. Look carefully. The painting is organized so as to lead your eye to the center of interest. Can you identify that center of interest? What elements and principles of art are used to help draw your eye to it?

What You Will Learn

You will make a nature scene of a familiar place that you know well or have recently visited. You will begin by collecting small natural objects to make an **assemblage** (ah-sem-**blahzh**). This means *a three-dimensional artwork consisting of many pieces assembled together.* You will also use markers and oil pastels to draw other objects and details. To do this, you will organize your work to create a center of interest. You will emphasize the most important part of the scene using lines, shapes, colors, and textures.

◆ **Figure 6–4** **Analyze the artist's use of texture in this painting. Describe how the principal of emphasis has been used to draw your eye to the center of interest.**

Jose Antonio Velasquez. *San Antonio de Oriente.* 1957. Oil on canvas. 66 × 94 cm (26 × 37″). Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

What You Will Need

- Pencil and sheets of sketch paper
- White construction paper or poster board, 12 x 18 inches
- Collection of small natural objects
- Oil pastels
- Markers
- White glue

What You Will Do

1. Visit a park or other local area that might make a good subject for a landscape. Make several sketches. Include important features such as plants, trees, houses, and hills. Show these as simple, flat shapes. Plan the picture to emphasize a particular object or area as the center of interest.
2. Before leaving the area, collect small objects in a plastic bag. Possibilities include small twigs, pebbles, sand, bark, leaves, or dried grass. Avoid objects that are likely to wilt or change in a few days, such as fresh flowers or insects.
3. Transfer your best sketch onto construction paper or poster board. Using oil pastels or markers, begin adding color. Apply hues that match the colors of the natural objects you plan to use.
4. Decide which areas of your composition you will decorate with the objects you collected. Choose objects whose natural textures suit the subject matter. You might use sand for a path. Attach the objects with white glue. Make sure all areas of the composition are covered.
5. Step back and review the organization of your work. Make sure the elements of art emphasize one part of the picture. If you like, use drawing media to add buildings, animals, or human figures to the scene.
6. When the glue is dry, display your work.

Evaluating Your Work

- **Describe** Identify the objects and shapes in your landscape scene. Describe the setting.
- **Analyze** Explain how you organized your picture to create a center of interest. Which object or area did you emphasize? Where did you use tactile and visual textures?
- **Interpret** Decide what feeling or mood your work communicates to viewers. Find out if viewers can identify the place your picture describes.
- **Judge** Tell whether you feel your work succeeds. Explain your answer.

◆ **Figure 6–5** **Student work. A nature scene.**

Reflective Thinking

Critical Evaluation Analyze the original portfolios of your peers. Select a few of their artworks and form conclusions about formal properties and historical and cultural contexts. How have they applied the elements and principles of art to communicate their ideas? Describe particular themes they illustrated in their artworks.

Visual Art Journal

Develop ideas from the environment. Notice something special about nature. Observe the shapes of leaves, the color of the sky, the pattern of rain on your window. Illustrate your ideas in your journal.

LESSON 3

Nature Up Close

Have you ever looked at a familiar object under a microscope or magnifying glass? Maybe you have seen the "rivers" that criss-cross the surface of human skin. Perhaps you discovered that grains of table salt, far from shapeless forms, are perfect cubes!

When seen up close, the world reveals many surprises. Artists have long known this. Many have recorded insect's-eye views of nature. In this lesson, you will see some of these.

Nature Studies

The art of drawing serves several purposes. One of these is to help artists improve perception—how they "see" objects. Another is to make studies. A **study** is *a drawing used to plan a painting or other large project.* The artwork in **Figure 6–6** was created with both purposes in mind. The work is an example of a **nature study.** This is *a drawing used to help artists sharpen their perception of natural objects.*

◆ **Figure 6–6** **Which of the works on these two pages is more realistic? What role do you think art materials played in this difference?**

Leonardo da Vinci. *Oak Leafs and a Spray of Greenwood.* c. 1506–08. Red conte pencil. 18.8 × 15.4 cm (7½ × 6″). The Royal Collection © Her Majesty Queen Elizabeth II.

◆ **Figure 6–7** **Examine the way in which the artist used form and texture in this painting.**

Albrecht Dürer. *The Great Piece of Turf.* c. 1503. Watercolor on paper. 41.3 × 31.8 cm (16¼ × 12½″). The Bridgeman Art Library, London. Albertina Graphic Collection, Vienna, Austria.

The artist who made this drawing is Leonardo da Vinci. Leonardo had many talents. He was an architect, a musician, and an inventor. As an artist, he filled many sketchbooks with drawings like the one on this page. He often included detailed written descriptions of what he saw. Study Figure 6–6. Do you recognize the objects hanging between the leaves of the branches? Leonardo called them "oak nuts." You probably know them better as acorns. Notice how the artist has created three dimensions working with pencil. How many different textures can you find in this work?

A Painting of Nature Up Close

Not all studies of nature are drawings. The work in **Figure 6–7** is a painting. It was done around the same time as Leonardo's nature study. Like Figure 6–6, it shows a close-up view of plant life.

Study this painting. In it, the artist focuses mainly on the shapes and patterns of the leaves. He uses different values of green and yellow to capture lines and details. How does he create a sense of depth in this painting? What aesthetic view would you use to judge this work? (See Chapter 4, pages 64–65 for a review of the aesthetic views.)

Meet the Artist

Leonardo da Vinci (1452–1519)

Cultural connection. Although he is probably most famous for his paintings, such as *Mona Lisa* and *The Last Supper,* artist Leonardo da Vinci was one of the greatest scientific minds of the Renaissance. He studied many fields of science, including botany, anatomy, and astronomy. Leonardo filled notebooks with designs and drawings for inventions, such as aircraft and war machines, which were centuries ahead of their time.

Leonardo da Vinci was born in 1452 in the village of Vinci, Italy, not far from Florence. (The name *da Vinci* is Italian for "from Vinci.") He was fascinated by nature and wanted to understand the workings of what he observed. Leonardo used drawings as a way to study nature (see **Figure 6-6**) and as a tool for planning his artistic compositions. Compare the depiction of nature in Figures 6–6 and 6–7. How are they similar? What are their differences?

To learn more about Leonardo da Vinci and his work, click on Artist Profiles at art.glencoe.com.

Check Your Understanding

1. What is a *study?* What is a *nature study?*
2. What were some of Leonardo da Vinci's talents besides art?
3. What is the point of view of the painting in Figure 6–7?

LESSON 4

Drawing from a Bird's-Eye View

The painting in Figure 6–8 is done from an interesting point of view. Look carefully at this work. Like those in the previous lesson, this one provides a close-up view of nature. In this case, the subject is a tree. The point of view is from high among the branches. There is more to the work, however. Did you notice the lone human figure in the painting? His red cap stands out vividly against the mostly brown earth tones. He is a hunter. You won't find his prey—a bird—in the picture. That is because the bird sits in the branches, gazing down at the hunter. You are seeing the scene through the bird's eyes!

What You Will Learn

In this lesson, you will picture a familiar scene as a bird might view it. Depending on where you live, the scene may be in the country or city. You will include natural objects, such as mountains, fields, rivers, and streams, or objects made by people, such as buildings, streets, and trucks. After sketching the scene in chalk, you will add color by blending oil pastels. Use colors that give your picture a certain mood or feeling. As in Figure 6–8, your work will make use of different textures to achieve variety.

◆ **Figure 6–8** **Notice the attention to detail in this work. How many different visual textures can you find?**

Andrew Wyeth. *The Hunter.* 1943. Tempera on Masonite. 83.8 × 86 cm (33 × 33⅞″). Toledo Museum of Art, Toledo, Ohio. Elizabeth C. Mau Bequest Fund.

What You Will Need

- Pencil and sketch paper
- Construction paper, 12 x 18 inches
- Chalk
- Oil pastels

What You Will Do

1. Select the place you will draw. Complete several sketches of this location from a bird's-eye view. Include natural or other objects found in the setting.
2. Decide which is your best sketch. Redraw it lightly in chalk on construction paper. Erase any unwanted lines.
3. Choose hues of oil pastels that fit your subject. Blend some colors. Include different textures, as in Figure 6–8, to add variety to your work. Color in all of the areas of your picture.

Evaluating Your Work

- **Describe** Tell what your work shows. Point to natural objects or those objects in the work that were made by people.
- **Analyze** Identify the hues in your work. Which hues were created by blending oil pastels? Explain how you added variety using different textures.
- **Interpret** Tell what mood your drawing captures. Did you record a stressful moment, as in Figure 6–8?
- **Judge** Tell whether you are satisfied with your drawing. Identify areas of the work that especially pleased you. Address what you would do differently next time.

◆ **Figure 6–9** **Student work. A bird's eye view.**

PORTFOLIO IDEAS

A strong portfolio contains samples of work created with a variety of media, techniques, and processes. Your entries might include preliminary sketches as well as finished works. By including self-reflections and written evaluations, you will learn more about yourself as an artist.

Art Online

For additional student art and other activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Interactive Games
- Museum Web Links
- Studio Activities

LESSON 5

Art and the Seasons

The seasons showcase nature's many faces. Think of the changing leaves in autumn. Think of winter, with its icy chill. Imagine the beauty of spring with its new buds and shoots.

The seasons and their colors have appealed to artists throughout the ages. Many artists have used their art to share special views of one season or another.

A Work Showing Autumn

From falling stars to rainbows to picture-perfect sunsets, nature stages many remarkable shows. One spectacular view is depicted in the painting in **Figure 6–10.** Study this work. It was done early in the twentieth century by a Canadian artist. The painting records the changing of the leaves in autumn. Have you ever heard autumn colors described as *fiery?* It is precisely this aspect of the leaves that the artist has captured. See how the sweeping brushstrokes and bright hues have been combined to suggest flames. As you study the painting, in which direction is your eye drawn? What principles have been used to organize the work?

A Work Showing Winter

Another seasonal event recorded by an artist is shown in **Figure 6–11.** The artist has

◆ **Figure 6–10** **Where is this landscape set? What aspects of scenery has the artist included to define this setting?**

Tom Thompson. *Autumn Foliage.* 1916. Oil on wood. 26.7 × 21.5 cm (10½ × 8½ ″). National Gallery of Canada, Ottawa.

offered a glimpse not only of an event but of a season. This winter scene has been preserved for over four centuries.

Examine the work. It shows a party of hunters and their dogs. They are returning home after a cold outing in the woods. A trio of birds huddle in the bare branches of the trees above the hunters. Still farther overhead is a bleak sky that promises more snow. Yet, the scene is not gloomy. In fact, it is almost cheerful. Down below the hunters, on a frozen lake, townspeople merrily skate.

Notice the suggestion of distance in the painting. The artist has used several of the techniques for capturing space covered on page 16 in Chapter 1. Two of these are *size* and *placement*. Observe how the trees in the background are smaller and placed higher up in the picture plane than the hunters are. What other techniques for suggesting space can you find?

Check Your Understanding

1. What images and colors are linked with different seasons?
2. Which of these colors and images appear in the two works in this lesson?

Time & Place

Sixteenth Century Flemish Art

Historical connection. You may be familiar with the Italian Renaissance of the fifteenth and sixteenth centuries. Other parts of Europe also experienced a Renaissance during this time period. In northern Europe, the cultural center was located in Flanders—an area found in modern-day France, Belgium, and the Netherlands. People who lived in this area were known as Flemish.

Some of the most celebrated Flemish painters include Jan van Eyck, Peter Paul Rubens, and Pieter Bruegel. These artists were masters of oil painting. They painted scenes of the world around them using precise, realistic detail and paying attention to light and atmosphere. **Figure 6-11** is an example of Pieter Bruegel's work. Although his impressive talent was not fully appreciated during his lifetime, Bruegel is now considered the greatest Flemish painter of the sixteenth century. Compare Figure 6–10 with Bruegel's painting. Which one do you think is more realistic at illustrating a season?

◆ **Figure 6–11** **This work by Pieter Bruegel shows winter activities in the 1500s. How has the artist used color to portray a winter landscape?**

Pieter Bruegel. *Hunters in the Snow.* 1565. Oil on wood. 117 × 162 cm (46 × 63¾″). Kunsthistorisches Museum, Vienna, Austria. Erich Lessing/ Art Resource, NY.

The Ocean's Tide

So far, you've learned how nature can be illustrated in various ways, such as landscapes, nature studies, and depicting seasonal events. Another way of demonstrating nature is depicting the ocean.

Think about the many states or moods the ocean shows. The sea can be calm or choppy. It can be majestic or angry. Sometimes, the ocean can be downright menacing. How would you describe the mood of the sea in the painting shown in **Figure 6-12?** This work is by twentieth-century American artist Marsden Hartley. Notice the precise moment Hartley has captured. An enormous wave has just broken over a rocky coastline. You can almost hear the loud cymbal-like crash of the water against the shore. Contrast the white foam of the wave with the steel-blue sea beyond or the moody gray sky overhead. This is more than just a painting of the ocean. It is a painting of the raw power and force of nature.

◆ **Figure 6–12** **How does this painting reveal the raw power and force of nature?**

Marsden Hartley. *The Wave.* 1940–41. Oil on masonite. 76.8 × 103.8 cm (30¼″ × 40⅞″). Worcester Museum of Art. Worcester, Massachusetts.

Describing the Ocean

Clearly, art can be a powerful visual medium in capturing the mood of the sea. Another way to illustrate this mood is through words, especially when they are combined into a poem.

The poem in **Figure 6–13** describes the changing moods of the sea. It was written by the nineteenth-century poet Henry Wadsworth Longfellow. It is the first two stanzas of his sonnet "The Sound of the Sea." From calmness to an onset of waves, the sea can change its mood instantly. Read Longfellow's poem and think of the other ways the ocean reveals its different states.

From "The Sound of the Sea"

"The sea awoke at midnight from its sleep,
And round the pebbly beaches far and wide
I heard the first wave of the rising tide
Rush onward with uninterrupted sweep;
A voice out of the silence of the deep,
A sound mysteriously multiplied
As of a cataract from the mountain's side,
Or roar of winds upon a wooded steep."

◆ **Figure 6–13** From "The Sound of the Sea" by Henry Wadsworth Longfellow.

MAKE THE CONNECTION

Take Another Look

1. Like artist Marsden Hartley, poet Longfellow captures a very precise moment in his verbal seascape. In your own words, describe what is happening at this moment. What time of day is it?
2. Is the natural event Longfellow describing similar to the one in Hartley's painting? If not, explain the differences.

ART & READING

Writing a Poem. Choose a partner. Together, brainstorm a list of words that describe aspects of the sea. Some possibilities include *tide, crest, foam, surf,* and *brine.* Use these words and others to write your own original poem about the sea. Choose a moment other than the one chosen in Figure 6–13. Your poem can rhyme or not rhyme as you choose.

LESSON 7

The Power of Nature

"March comes in like a lion and goes out like a lamb." You have probably heard this saying. It describes two of nature's personalities. The second of them is nature's gentle side. This can be seen on a mild spring day when there is sunshine, a soft breeze, and the season's first flowers.

The first—nature's rough and sometimes frightening side—is another personality. With floods, earthquakes, and tornadoes, we experience the power of nature. In this lesson, you will see and learn about artworks that relate to nature's power.

Capturing a Storm in a Painting

Sometimes nature's fury makes the headlines. The threat of a hurricane sends coastal residents packing. A blizzard dumping three feet of snow closes schools for days.

Weather conditions command the attention of the news media and artists. The painting in **Figure 6–14** shows the raw power of nature. Look closely at this work. You can almost feel the force of the wind that tears at the struggling tree in the foreground. You can almost hear the sound of the foaming waves crashing against the rocks.

◆ **Figure 6–14** **Study this painting and form generalizations about the interdependence of the art element shape and the principle movement. Explain how these are used to depict blowing wind.**

Frederick Varley. *Stormy Weather, Georgian Bay.* 1920. Oil on canvas. 132.6 × 162.8 cm (52⅛ × 64″). National Gallery of Canada, Ottawa.

Expressive Color Schemes

The creator of the painting in Figure 6–14 achieved this powerful effect using a cool color scheme. The limited use of color in this painting emphasizes the idea that the wind is everywhere. There is no escape or shelter from it. Its fierce gusts overpower the trees, land, the water, and even the sky. What basic hues are used in this painting? Where do you find light values of those hues? Where are darker values used?

Capturing a Storm in a Print

You will find a similar theme running through **Figure 6–15.** This work is a woodblock print. Notice the work's title. Ejiri is a place in the artist's homeland of Japan. Examine the use of line and color in the work. In what ways is this "view" of the wind similar to the one in Figure 6–14? What differences can you find between the two works?

Check Your Understanding

1. Describe the type of color schemes you would use to show nature's seasons.
2. What is a *monoprint?* Why can only a single image be created using this printmaking technique?

Studio Activity

Making a Monoprint

Demonstrate technical skills. Develop your printmaking skills by making a **monoprint**. This is *a print made by applying ink or paint to a plate and then transferring the image by hand-rubbing.*

Begin by drawing a simple landscape in crayon on a sheet of gray or pale blue construction paper. Use mostly dark values of the colors you choose.

Place a drop of liquid starch the size of half a dollar on a table top. Sprinkle a small amount of white powdered tempera onto the starch. With one bare hand, mix the starch and paint. Spread the mixture out until it is the size of your drawing. Make diagonal lines and swirls in the paint with your hand. Wash and dry your hands. Carefully lay your drawing face-down on the "plate" you have created. Press all over the surface with your other hand. Lift your print by pulling it up from one side. Lay it on newspapers to dry.

PORTFOLIO

Examine your monoprint and evaluate the success of your technique.

◆ **Figure 6–15** **How would you have been able to identify a gust of wind as the subject of this painting without the aid of the title?**

Katsushika Hokusai. *A Gust of Wind at Ejiri, from the series The Thirty-Six Views of Fuji.* 1831–33. Woodblock print. 24.5 × 37.5 cm (9⅝ × 14¾″). The Metropolitan Museum of Art, New York, New York. Rogers Fund, 1936.

LESSON 8

Painting A Storm

Have you ever had days when things just didn't seem to go right? So, it seems, does nature. Such a day is the subject of **Figure 6–16.** The work pictures a bleak, rainy afternoon. Unlike the works you studied in the previous lesson, there is no fury in the storm depicted here—just gloom. Notice the churning gray clouds overhead. See the rippling puddles underfoot of anyone unlucky enough to be out on such a day. The monochromatic tones of clouds and buildings make you glad to be inside, where it is safe and dry. That is, in fact, where you are as you look at this scene. Did you notice the blurred lines on the window at the left? The distortion is caused by the rain on your own window—the one you are gazing through. Can you find the single raindrop that has beaded on the glass?

◆ **Figure 6–16** **The artist uses slanted lines to represent the falling rain. What type of line does he use to capture the clouds? How does he use color and value to create mood?**

Charles Burchfield. *Night of the Equinox.* 1917–55. Watercolor, brush, and ink, gouache and charcoal on paper. 102 × 132.5 cm (40⅛ × 52⅜″). The National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of the Sara Roby Foundation/Art Resource, NY.

What You Will Learn

You will paint an expressive bad-weather scene. You will begin by selecting a season, time of day, and place. You will include trees, plants, and objects that help to describe the setting and the weather conditions. You will use tints and shades of a single hue of tempera paint. Various tints and shades of blue, for example, might be used to suggest a landscape with falling snow. You will use a variety of lines to help express movement.

What You Will Need

- Pencil and sketch paper
- Poster board or heavy construction paper, 12 x 18 inches
- Tempera paint
- Paper plate and brushes
- Water container and paper towels

What You Will Do

1. With classmates, brainstorm examples of bad weather. Choose a particular image. Decide on the time of year and place.
2. Working by yourself, complete several sketches of your bad weather scene. Sketch plants, trees, and other objects quickly. Use a variety of lines that suggest movement, as in Figure 6–16. Repeat some of the lines to create rhythm.
3. Transfer your scene onto poster board or construction paper. Choose a color of tempera that best fits your scene. On the paper plate, mix white and black tempera with the color you selected to create different tints and shades. Paint your scene.
4. Paint all of the spaces. Switch to a small brush with fine bristles to paint small shapes and details. Use black or white tempera to outline any important areas.
5. Choose a title for your work that reflects the mood and weather. See if other students can identify the season, time of day, and place in your painting.

Evaluating Your Work

- **Describe** Identify the season in your painting. Identify the time of day and place.
- **Analyze** Explain how you organized your work. Identify the different tints and shades you used. Where did you repeat lines or shapes to show movement?
- **Interpret** Tell what mood or feeling your work communicates. What is the title of your painting? Does it capture this mood or feeling?
- **Judge** State whether your artwork is successful. What details help make your painting expressive?

◆ **Figure 6–17** **Student work. Rain in spring.**

Computer Option

Use your program's Shape and Fill tools to create a simple landscape. Shapes should be flat. Choose dark shades of colors. If the software you are using has a Blend or Smear brush, select and use it. Paint objects with diagonal lines. Make some lines longer than others. Describe the effect you have achieved.

Visual Art Journal

In your journal, list the rewards of studying or creating art as a hobby. Compare these avocational opportunities in art, such as visiting museums and making art projects.

HORSING AROUND

An artist's ties to nature

Much of Deborah Butterfield's life is tied to the outdoors. Butterfield's sculptures are about natural objects, and she uses natural objects to create them. She especially likes sculpting horses. In fact, her life-size horses don't just stand outdoors in the mud—they're often made of mud!

Butterfield first constructed horses from mud and sticks in 1976. She has also created horses from old auto parts, farm equipment, and bits and pieces of metal buildings. In Butterfield's hands, even her metallic horses appear to have been created from natural materials.

Most people recognize Butterfield's sculptures as horses. But if you look closely, her horses aren't completely realistic. She uses materials to suggest animals rather than describe them in minute detail. Butterfield leaves viewers with a strong sense of a horse's anatomy and even its specific personality. Each piece, like the horses themselves, is unique.

Butterfield has loved horses since her California childhood. Today, she and her husband live on a ranch in Montana, where they own real horses. To Butterfield, living in the country is an advantage. This closeness to her subject matter is apparent in the lifelike quality of her sculpture.

Woodrow, created in 1988, appears to be made out of wood, but is actually cast in bronze.

ART ON FILE/CORBIS

TIME TO CONNECT

- **Make a two-column chart on paper. On one side, list the materials Butterfield uses. On the other, explain the effects of each material. What texture and feeling does each material create?**
- **Write and edit a proposal for your own natural-media artwork. Identify the subject and the media you will use. Describe what effect each natural medium is meant to have.**

Chapter 6 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 6. After each number, write the term from the list that matches each description below.

assemblage	nature study
landscape	study
monoprint	stylized

1. A drawing or painting of mountains, trees, or other natural scenery.
2. A three-dimensional artwork consisting of many pieces assembled together.
3. Simplified or exaggerated.
4. A drawing used to plan a painting or other large project.
5. A drawing used to help artists sharpen their perception of natural objects.
6. A print made by applying ink or paint to a plate and then transferring the image by hand-rubbing.

REVIEWING ART FACTS

Number a sheet of paper from 7 to 11. Answer each question in a complete sentence.

7. Give two reasons why artists might stylize works of art.
8. What were Leonardo da Vinci's two purposes in creating the drawing in Figure 6–6?
9. What is point of view?
10. What are some hues associated with spring? What colors are associated with winter?
11. What season is shown in Figure 6–10? How did the artist convey this time of year?

CROSS-CURRICULUM CONNECTIONS

12. **Language Arts.** Look at Figure 6–4 on page 106. Write a short story about the scene. Describe the village and the people in the painting. Explain who they are and what they are doing. Illustrate the image with words.
13. **Music.** Storms have been the subject not only for visual artworks, but have also been depicted in numerous musical compositions. Speak with a music teacher in your school or community to learn about musical works that "describe" storms. Listen to one of these compositions. Write a paragraph describing how the music captures some of the images shown throughout the chapter.

Web Museum Activity

National Gallery of Art, Washington, D.C.

In this chapter, you explored the different ways artists have depicted nature. Visit the National Gallery of Art and study Henri Rousseau's painting *Tropical Forest with Monkeys.* Go to **art.glencoe.com** and click on the National Gallery of Art link.

Describe what is illustrated in the painting. How is nature depicted? How has the artist used colors to show it is a tropical forest? Is it an imaginary or realistic scene? Explain your answer.

Focus On ◆ **Figure 7–1** **Helen Hardin was a Native American artist of the Santa Clara Pueblo tribe. Her inspiration for these lively rabbits comes from the ancient Mimbres culture of the Southwest. Notice how she has used a repetition of pattern.**

Helen Hardin. *Mimbres Rabbit Ceremonies.* 1983. Acrylic on board. © Helen Hardin 1983. Photo © Cradoc Bagshaw 2003.

Chapter 7

Observing Animals

"[My paintings] are almost abstract; I really like abstract painting, but I like the spiritual element too. I think all my paintings have to have something alive in them."

—Helen Hardin (1943–84)

From the prehistoric cave paintings of animals to Deborah Butterfield's horse sculpture made of mud and sticks (see page 20), animals have always been the subject of art. Sometimes they are symbols of power, such as a lion representing a king, or an eagle representing the United States; but often it is just the animals—their shape and their action—that fascinate artists. This chapter will demonstrate the many different ways in which artists have depicted animals in their work.

After completing this chapter, you will be able to:

- Recognize the ways in which artists use the environment for subject matter.
- Identify in artworks the influence of historical and cultural events.
- Define the term *symbol,* and tell how symbols are used in art.
- Create art featuring real and imaginary animals.

Quick Write

Interpreting the Quote Read the quote by Hardin. Then look at **Figure 7–1.** People have often expressed the meaning of their lives through art and symbols. Write about how an animal could symbolize something in your life.

KEY TERMS

environment
Old Stone Age
mascot
trait
totem
porcelain
appliqué
illumination
calligraphy
symbol
tapestry
folk art

LESSON 1

Animals in Earliest Art

Does your family have a cat or dog? Maybe you own a bird or horse. Perhaps you know someone else who does. Animals, whether they are pets or roam wild, share our **environment,** or *surroundings.* Like other objects in the environment, animals have long been a favorite subject of artists.

In the following lessons, you will learn about different ways artists have portrayed animals. This lesson will focus on the role of animals in earliest art.

Animals as Subjects

Using animals as art subjects is as old as art itself. For proof, look at the painting of a horse in **Figure 7–2.** This picture is on the wall of a cave in the Dordogne region of France. Two boys came upon the cave while playing ball. The boys made their discovery in 1941. The picture, however, is tens of thousands of years old. It dates back to the **Old Stone Age.** This is *the historical period that occurred between 30,000 and 10,000* B.C.

Experts regard this painting as one of the earliest artworks on record. Why did the first artists make pictures of animals? The experts have come up with likely answers to this question by looking closely at the role animals played in the environment of people long ago.

To people of the Old Stone Age, animals meant life. Their main source of food was the animals around them. They wore the animals' pelts, or furs, to protect them from the cold. For these reasons, a successful hunt was important; and the paintings may have been used in a ritual, or ceremony, to bring luck.

Tools of the Early Painter

The environment of early artists not only answers the question of *why* they made cave paintings. It also answers the question of *how.* Like artists today, they started with pigment, which often came from clay. Iron deposits in the clay may account for the heavy presence of red, yellow, and brown. The pigment was then mixed with animal fat, vegetable juice,

◆ **Figure 7–2** **This prehistoric cave painting is sometimes called *The Chinese Horse.* Animals shaped like this one appear in later Chinese art.**

Cave Painting. Lascaux, Dordogne, France. *Chinese Horse* (The Yellow Horse). c. 15,000–10,000 B.C.

or egg white as binders. The paint may have been brushed on with fingers, leaves, or animal hide. It may also have been blown onto the wall through a hollow reed.

Early Animal Sculptures

After the Old Stone Age, animal art was not limited to painting. Some early artists worked in three dimensions. The miniature hippopotamus shown in **Figure 7–3** comes from ancient Egypt. This sculpture is nearly 4,000 years old. It was found in the tomb of an important member of Egyptian society. The hippo was meant to protect the body after death. It is believed that this hippo was placed in the tomb as a good luck charm to protect the tomb from intruders.

There is another way in which the hippo in this artwork relates to its environment. The creature's head, back, and sides are decorated with features of the lotus plant. This plant grows in the marshes where hippos live. The sculptor painted a "record" of the hippo's environment on its body.

Check Your Understanding

1. Why may early cave dwellers have made pictures of the animals in their environment?
2. Explain the purpose of the hippo to ancient Egyptian society.

Studio Activity

Inventing a Mascot

Describe practical applications for design ideas. Look again at the hippo in Figure 7–3. Its form is so appealing that it has become the unofficial mascot of the Metropolitan Museum of Art in New York City. A **mascot** is *an animal or person used by a group as a sign of luck.* Your school sports teams may have mascots.

Make a mascot for your class or for yourself. Begin by thinking about popular animal sayings. *Sly as a fox* and *strong as a bull* are two such sayings. Decide on the **trait**, or *personal characteristic,* your mascot will show. Write the trait down on a sheet of paper. Next, study the shapes of animals in pictures found in books or magazines. Select an animal to draw. If possible, your choice should relate to the trait you wrote down. Notice the outline of the animal's body. Practice by making some rough sketches. Then, using markers, draw the shape of the animal on white paper. Add the head, legs, tail, and other details.

PORTFOLIO

Write a short paragraph telling how you used the elements of art to draw your animal. Put it in your portfolio with your artwork.

◆ **Figure 7–3** **The artist has given clues to the hippo's environment by decorating its body with lotus plants. These grow in the marshes where hippos live.**

Egyptian. Meir, Tomb of Senbi. *Figure of Hippopotamus.* Twelfth Dynasty (1991–1786 B.C.). Ceramics-Faience. 11 × 20 cm (4⅓ × 7⅞″). The Metropolitan Museum of Art, New York, New York. Gift of Edward S. Harkness, 1917.

LESSON 2

Creating a Totem

Study the painting in **Figure 7–4.** It shows a long-necked tortoise. It is the work of an Australian Aborigine (ab-uh-rij-ih-nee). The term *Aborigine* comes from two word parts. The first part, *ab,* means "from." The main part, *origine,* means "the beginning." Aborigines are called as such because their ancestors were the first humans to settle in a given area. The traditions of Australian Aboriginal art go back 50,000 years. This fact was proven by researchers who discovered and dated rock engravings and paintings similar to those being done today.

The tortoise in this picture was the artist's totem. The word **totem** means *an object that serves as an emblem or respected symbol.* This totem may have been used to protect the artist's family from harm.

◆ **Figure 7–4** **Analyze the use of line in this painting and how the artist created variety in this artwork.**

Spider Nabunu. *Long-Necked Tortoise.* 1956–1960. Bark painting. 57.2 × 43.2 cm (22½ × 17″). The Art Gallery of New South Wales, Sydney, Australia. Aboriginal and Torres Strait Islander Collection. Gift of Stuart Scougall.

What You Will Learn

You will design and create a totem of your own. As in Figure 7–4, your totem will be an animal. Select as your totem an animal that you believe symbolizes the kind of person you think you are. Begin by drawing the outline of the animal of your choice. Then fill in the outline with a pattern. Next, color the lines of the pattern with oil pastels or crayons. Finally, use a contrasting color of watercolor paint to fill in the animal shape and complete your totem.

What You Will Need

- Sketch paper and pencil
- White drawing paper, 12 x 18 inches
- Oil pastels or crayons
- Watercolor paints
- Large, soft brushes

What You Will Do

1. With a partner, brainstorm a list of animals that would make good subjects for a totem. Share your ideas with the class.
2. From all the ideas presented, choose an animal as the subject of your totem. Select an animal that you believe symbolizes the kind of person you think you are. Study photographs of that animal and make several sketches. Focus mainly on the animal's outline. Choose your best drawing. Decide on a name for your totem. Write this name on the sketch you have chosen.

3. Using a light pencil line, transfer your line drawing to a sheet of white paper. Fill the page, as the Aboriginal artist has done in Figure 7–4. Letter a name for your totem somewhere in your design.
4. Next, study the pattern of lines and dots the Aboriginal artist has used. Notice how this pattern adds texture to the painting. Think of a pattern that would go well with the animal you have selected.

◆ **Figure 7–5** Student work. A totem.

Evaluating Your Work

- **Describe** Explain what animal appears in your totem. Tell what name you chose for your totem and where it appears in the design.
- **Analyze** Identify the pattern you used to fill the shape of your animal. Tell what colors of oil pastel you used and which colors of watercolor you selected. Explain whether the colors emphasize your pattern.
- **Interpret** Write a brief paragraph explaining what this animal symbolizes. Explain why it makes a good totem.
- **Judge** Tell whether you think your work is successful. Explain what you would do differently if you had a chance to do the project over again.

Practice making this pattern. Then fill in the animal's body using this pattern.

5. With oil pastels or crayons, go over all the lines in your picture. This includes the lines that make up your pattern. Use pressure to make the lines bold so the oil pastels will resist the watercolor.
6. Finally, select contrasting colors of watercolor paint. Choose colors that will make your design stand out and emphasize your pattern. Using a large brush, apply these colors to the entire surface of your paper. Do not worry about painting over the lines you made. The natural oils in the oil pastels or crayons will resist the paint.

REFLECTIVE THINKING

Critical Response. Analyze the original artworks of your peers. Study the totem they painted. Form conclusions about historical and cultural contexts, such as the symbols they used and their meaning. Does it reveal anything about their culture?

visual art journal

Often, the figures in totems are animals that symbolize certain qualities. In your journal, write a list of special qualities you would like to have. Then, draw a contemporary totem mask that illustrates those qualities.

Sea Creatures

The word *earth* has two meanings. It is the name of the planet we live on and also another word for "land." Yet, land accounts for only 30 percent of Earth's surface. The rest is given over to a mysterious world with its own special population, the world of water—the rivers, lakes, and oceans.

Like creatures of the land, the animals of this special environment have long held a fascination for artists.

Early Art of Sea Animals

Ancient Egypt, which you learned about in Lesson 1, was one of the first great civilizations to create many kinds of art. Another early people who invented numerous art forms were the Chinese.

The jar shown in **Figure 7–6** is described as "blue-and-white ware." It is made of **porcelain** (**por**-suh-lihn), a *fine-grained, high-quality form of pottery.* Porcelain is very hard to work with because it is a very stiff clay. The Chinese perfected work in this medium during the 1300s. It was around that time that this jar was made.

The jar is notable not only for its craft. It is also important because of the design on its surface. The design shows a fish in its natural environment.

Notice the attention to detail shown in this jar. You can easily find the fish's mouth, eye, gills, and other body features. The fish is shown surrounded by water lilies and other water plants. The artist appears to have been quite familiar with these freshwater plants.

◆ **Figure 7–6** **Notice how the shape of the flower petals has been repeated to create the full blossom. Where have lines been repeated to create other forms?**

China. Yuan Dynasty. *Blue and White Jar with a Design of Fish and Water Plants.* Early 1300s. Porcelain with underglaze decoration. 29.8 × 34.9 cm (11¾ × 13¾″). Brooklyn Museum of Art, Brooklyn, New York. Gift of the Executors of Augustus S. Hutchins.

◆ **Figure 7–7** **Analyze how the artist used line in this work. Where has she used repetition to create harmony?**

Ayako Miyawaki. *Various Fish.* 1967. Cotton collage on burlap. 33 × 29.9 cm (13 × 11¾"). National Museum of Women in the Arts, Washington, D.C. Gift of the artist.

Present-Day Art of Sea Animals

Ancient Chinese ways of making art were shared with China's neighbors. One of those neighbors is the island nation of Japan. The artwork in **Figure 7–7** was done by a Japanese artist in the 1960s. Her name is Ayako Miyawaki.

Many people, when they think of art, think of paintings. Artists, as you have learned, are forever looking for new ways of creating. The work of art in Figure 7–7 was created with fabrics and fibers. It is an example of a technique called **appliqué** (ap-lih-**kay**). This is *an art form in which cutout shapes are attached to a larger surface.* They can be stitched or glued in place.

Miyawaki cuts her fabrics freehand. In this artwork, she has carefully cut out fabrics to represent various kinds of fish. Observe how the shapes of the fish differ, and how their mouths, fins, and tails vary in shape. Look at the striped and plaid fabrics the artist has used. Can you tell where she has overlapped fabrics to add gills and eyes? The symbol in the lower right corner is the artist's signature. It appears in every one of her works.

Time & Place

Yuan Dynasty in China (1279–1368)

Historical connection. The Yuan dynasty was the shortest-lived major dynasty in the history of China. Genghis Khan, a Mongol conqueror, originally established the dynasty when he invaded and occupied North China. Genghis Khan's grandson Kublai Khan later captured South China, establishing control over all of China.

The arts were not encouraged during the Yuan dynasty. Nonetheless, several important developments in ceramics did occur during this time of Mongol rule. These developments included new forms, ornamentation, and glazes. The introduction of underglaze blue-and-white ware ceramics, such as the jar in **Figure 7–6,** received special notice. These ceramics went on to become very popular. The Yuan dynasty was overthrown in the mid-fourteenth century. Compare the Chinese vase in Figure 7–6 with the Greek vase in Figure 5–3 on page 83. How are they different?

Check Your Understanding

1. In what century and by whom was the technique for blue-and-white ware invented?
2. Explain the term *appliqué*.

Animals in Literature and Art

Since earliest times, animals have been used as symbols in a variety of cultures. As noted earlier, ancient cave dwellers made symbolic pictures of animals they planned to hunt. Animals also can be used to represent concepts and ideals. For example, the concept of peace is often symbolized by the dove. Animals are also used to exemplify human characteristics.

In literature, animals are often portrayed in fables. A *fable* is a tale that teaches a moral or lesson. In fables, animals symbolize character traits of people. Greed, dishonesty, and bravery are just a few of these traits. Read the fable in **Figure 7–8.** It was written two thousand years ago by the famous Greek writer Aesop. Its title is *The Fox and the Crane.*

The Fox and the Crane

Once upon a time, a Fox invited a Crane to supper. When the Crane arrived, a delicious scent hung in the air. It was soup. The Fox poured his guest's soup into a broad flat stone dish. The hungry Crane eagerly sipped a mouthful. To her dismay, the soup ran out the sides of her long bill. She sipped again, and the same thing happened.

The Fox, unable to conceal his merriment, howled with laughter. When the Fox had eaten his fill, he asked whether the Crane had enjoyed her meal. "Indeed," she replied innocently. "Please do me the honor of dining with me tomorrow. I wish to return your hospitality." The Fox agreed.

The next day, the Fox arrived at the Crane's home. His appetite was sharp. No sooner was he seated at the table, than the Crane served the evening meal. An assortment of fish was presented in a bottle with a slender neck. When the Fox attempted to eat, he encountered a problem. His snout was too wide to fit through the narrow bottle neck. The Crane's slender beak fit perfectly. She ate to her heart's content.

◆ **Figure 7-8** **Fables, as you know, always have a moral, or lesson. What would you say is the moral of *The Fox and the Crane?***

◆ **Figure 7-9** **How would you describe the style of this painting? What details has the artist included that are not in the fable?**

Frans Snyders. *The Fable of the Fox and the Stork.* c. 1630–40. Oil on canvas. 116.8 cm × 152.4 cm (46 × 60″). Memorial Art Gallery of the University of Rochester, New York. Gift of Dr. and Mrs. James V. Aquavella.

The animals in this fable possess human traits and each displays a distinct personality. Notice the character traits shown by the animals' behaviors. Which traits are being depicted in this fable? What is the lesson or moral of the fable?

Fables in Art

Look at **Figure 7–9.** This painting is by a seventeenth-century Flemish artist named Frans Snyders. This painting illustrates a particular scene from the fable *The Fox and the Crane.* Notice, in particular, the expression Snyders has depicted on the faces of the animals. The painting captures a significant moment in the fable. What moment is illustrated in this scene? Do you think the artist successfully captured this moment?

MAKE THE CONNECTION

Take Another Look

1. Look once more at the painting in Figure 7–9. The painting captures a frozen moment in the fable. Which moment has the artist depicted?
2. What character traits can you associate with the fox and the crane?

ART & READING

Writing and illustrating a fable. Now it is your turn to write and illustrate a fable of your own:

- Begin by brainstorming well-known morals or lessons. Select a moral for your fable.
- Write your fable describing the moral you selected.
- Next, do visual illustrations of one or more scenes from your fable. Remember, to select animals as "actors" that represent character traits reflected in your fable.
- When you have finished, share your fable with classmates. See if they can identify the moral and scene(s) depicted in your illustrations.

LESSON 5

Birds in Art

Have you ever wondered what it would be like to soar like a bird? If you have, you are not alone. Since earliest times, humans have dreamed of flying. This dream became a reality in 1903. That year the Wright Brothers conquered the air in the first "flying machine."

The desire to capture the grace and majesty of birds has not been limited to inventors. Artists, too, have long been inspired by the beauty of flight and of creatures that fly.

◆ **Figure 7–10** **Notice that some birds appear higher in the picture. This was the artist's way of adding depth. What are some other ways of suggesting space?**

Habib Allah. *Mantiq al-tair (The Language of the Birds).* c. 1600. Illustrated manuscript (Ink, opaque colors, gold, and silver on paper). 25.4 × 11.4 cm (10 × 4½"). The Metropolitan Museum of Art, New York, New York. The Fletcher fund.

Early Bird Illumination

You have probably heard the saying, "A picture is worth a thousand words." Artists have understood the truth of this saying for more than eleven centuries. Since about A.D. 850, artists have been making pictures to illustrate books. The picture in **Figure 7–10** is from ancient Persia. It is a type of *hand-painted book illustration* known as an **illumination.** The word *illuminate* means "to light up." These miniature paintings were so named because they "shed light on" the words, or made them easier to understand. Imagine that the book you are reading right now contained no pictures. Think how hard it would be to "see" the artworks from descriptions of them alone.

The illumination in Figure 7–10 tells a story. It is about thirty birds that set out on a long journey. Their goal is to find the king of birds.

Notice the many different types of birds in this picture. How many can you identify? What other animals are in the scene?

Illuminations and the Element of Line

Like most Persian paintings, this one makes strong use of the element of line. With your finger, trace the flowing curves that make up the birds, tree, and landscape. These lines suggest graceful movement. The tree is made to look as if it is growing beyond the picture's frame.

You may have noticed the curves in the two corner boxes. These are more than just decoration. They are an example of **calligraphy** (kuh-**lig**-ruh-fee). This word is from two Greek words meaning "beautiful" and "writing." Calligraphy is *the art of beautiful writing.* These curves are letters of the Persian alphabet. Notice that the thickness of these lines varies from curve to curve.

Bird Art

Although we think of birds as creatures of flight, the sky is only one environment in which birds live. The nature study in **Figure 7–11** shows another. This is the Brazilian rain forest in South America. The brightly colored winged creatures in the work are hummingbirds. Hummingbirds are special because of their ability to fly backward and their great speed. They are also the smallest of all birds. Some are less than 3 inches long!

Here the artist has provided a close-up of three of these unusual birds in their natural environment. They hover near an orchid, a type of flower. The birds may have fed moments earlier on the flower's nectar. What principle of art has the artist used to draw the viewer's attention to the birds and flower?

Check Your Understanding

1. What is an illumination? For what were illuminations used?
2. In what way is a line of calligraphy different from other kinds of lines?
3. What is the environment of the birds in Figure 7–11?

Time & Place

Ancient Persian Art

Historical connection. Islam is one of the largest religions in the world. Followers of Islam are known as Muslims. Countries in the Middle East, including Saudi Arabia, Iraq, and Iran, have large Muslim populations. Islam began in the early seventh century by the Prophet Muhammad, an Arab born in 570. The teachings of Muhammad are written down in the Muslim holy book, called the Koran.

Before the twentieth century, the country of Iran was known as Persia to the Western world. In ancient Persia, the advent of Islam created a need for copies of the Koran. The ancient Persian arts of calligraphy and book illumination developed out of this need. Because the Koran forbids the worship of idols, artists were not allowed to include representations of human or animal figures in their work. Instead, they focused on creating beautiful calligraphy that was in itself a work of art. In some nonreligious books, however, representations of living beings were allowed (see **Figure 7-10**). Can you identify any cultural influences in Figure 7–10?

◆ **Figure 7–11** **How many different textures and shapes can you find in this rich painting?**

Martin Johnson Heade. *Cattleya Orchid and Three Brazilian Hummingbirds.* 1871. Oil on wood. 34.8 × 45.6 cm (13¾ × 18″). National Gallery of Art, Washington, D.C. Gift of Morris and Gwendolyn Cafritz Foundation.

LESSON 6

Making an Animal Sculpture

Around the time the Wright Brothers were experimenting with flight, a Romanian artist was doing the same. His name was Constantin Brancusi (**kon**-stan-teen bran-koos-ee). The sculpture shown in **Figure 7–12** is the result of one of Brancusi's more successful experiments. Study the artwork. In it, the artist has captured the essence of a soaring bird. What elements of art contribute to this feeling? What principle has been used to arrange the elements of art?

◆ **Figure 7–12** **How would you describe the artist's use of line? What idea or feeling does this sculpture communicate?**

Constantin Brancusi. *Bird in Space.* 1928. Bronze (unique cast). 137.2 × 21.6 × 16.5 cm (54 × 8½ × 6½"). The Museum of Modern Art, New York, New York. Given anonymously.

What You Will Learn

Notice how Brancusi has simplified the bird into a solid form. Using the method of modeling, you will create an abstract sculpture of a real or imaginary creature at rest. You will begin by molding the basic form of this creature with clay. When the clay has turned leather hard, you will create a texture or polish the animal to give harmony to your sculpture.

What You Will Need

- Pencil and sketch paper
- Wooden board
- Ball of clay (about the size of an orange)
- Clay modeling tools
- Watercolors

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art materials to produce an animal sculpture. Look at Figure 7–12. Observe how the artist has simplified the shape of the bird. Draw several sketches of an animal at rest. Simplify the shape of your animal, keeping the legs, tail, and head close to the body. Choose your best sketch.

2. Knead your ball of clay on the board to rid it of air bubbles. Begin to form the ball into the general shape of the animal in your sketch. Use your fingers or clay modeling tools to make shallow indentations that indicate the position of the head, legs, and tail. Keep turning your sculpture as you work to make sure it looks good from all angles.
3. If you intend to fire the piece in a kiln, use a pencil to push holes into the bottom, when the clay is firm but not dry, to keep it from exploding in the kiln.
4. Finish your sculpture by using clay modeling tools to add texture to part or all of the surface. A comb or toothbrush pulled across the surface will create the look of fur. You can use the back of a spoon to polish the surface for a shiny look. This is called burnishing. You can also use watercolors to add color to your animal.

Evaluating Your Work

- **Describe** What kind of a creature did you create? What surface texture did you use?
- **Analyze** Name the most important element and principle of art you used in creating your animal. Tell how you used them to give your animal harmony.
- **Interpret** Were you able to create the impression that your animal was at rest? Describe how you created this feeling.
- **Judge** Which aesthetic view would you use to judge this work? Tell whether you think your work is successful.

5. Display your finished work with that of your classmates to make an abstract

◆ **Figure 7–13** **Student work. A creature at rest.**

STUDIO OPTION

Do a second clay sculpture, this time creating an imaginary creature. Exaggerate the features of this animal, making it look fierce and active. Use many textures to provide a varied surface. Give your creature a name that fits its personality. Photograph this sculpture for your portfolio.

Visual Art Journal

Look for different company logos that are designs of birds, fish, or other animals. Think about what these animals might signify. In your journal, make a list of these logos and their possible meanings.

LESSON 7

Fantasy Animals

Land, sea, and air are the only true environments of animals. Yet, artists sometimes turn to another special environment when creating animal art. This is the environment of the imagination.

Some imaginary animals in art are inspired by myths, legends, or beliefs. Others reflect an artist's personal style or taste. Still others are made up of the body parts of many animals. You may have read Dr. Seuss books when you were small. If you did, you are probably familiar with such animals.

◆ **Figure 7–14** **What techniques has the artist used to give a feeling of depth in this tapestry?**

The Unicorn Tapestries, VII: The Unicorn in Captivity. c. 1500. Silk, wool, silver and silver-gilt threads. 3.7 × 2.5 m (12′ 1″ × 8′3″). The Metropolitan Museum of Art, New York, New York. Gift of John D. Rockefeller, Jr., The Cloisters Collection.

Fantasy Animals from Myth

The ancient Egyptians, you may recall, viewed animals as symbols. A **symbol** is *an image used to stand for a quality or an idea.* The hippopotamus was a symbol of strength.

Another animal symbol from long ago appears in **Figure 7–14.** This fantasy animal is a unicorn. The name blends the word parts *uni,* meaning "one," and *corn,* meaning "horn." It comes from the single twisted horn on the creature's forehead. White in color, the unicorn was a symbol of purity. Its horn was thought to have many magical powers. One power was the ability to restore health to someone who has been poisoned.

Fantasy Animals in Applied Art

The artwork in which the unicorn appears is a **tapestry.** This is *a woven wall hanging with decorative designs or colorful scenes.* This tapestry was made during the Middle Ages. It was one of a series of seven. Together they recorded the legend of the hunt for the unicorn. In this tapestry, the unicorn has been captured. It rests on a bed of flowers deep in the forest.

The artist placed the unicorn in the center of the scene. This emphasizes its importance in the story. The light color value of the animal makes it stand out from the colorful background of plants and flowers. Notice how the artist has used the fence to create a sense of depth. This technique is called *overlapping.* The front half of the fence overlaps, or covers, the unicorn's back legs. Where else is overlapping used in the work?

Fantasy Animals that Reflect Style

In art and the surrounding world, colors are sometimes used as symbols. A person who is scared is called "yellow." Someone who is

sad is said to feel "blue." During the early 1900s, a group of artists in Europe developed a new way of making art, called *Expressionism*. It was called this because it expressed inner feelings. Color was very important to the Expressionists. It was especially important to one of their leaders, Franz Marc.

An Expressionist Fantasy Painting

Yellow Cow, the painting in **Figure 7–15,** is one of Marc's most famous. To Franz Marc, yellow meant "gentle" and "cheerful." This leaping cow is so cheerful it seems as though it is about to jump off the canvas. Trace the sweeping curve that starts at the cow's tail. It pulls your eye through the painting.

Check Your Understanding

1. What is a *symbol?*
2. What was the unicorn's color? What did that color symbolize?

Studio Activity

Creating an Imaginary Animal

Use your imagination. Create a fantasy animal by combining body parts from different animals.

Begin by brainstorming animals famous for their unusual body parts. The giraffe, for example, has a long neck. The elephant has a trunk. Working independently, select body parts you want to use to create your creature. Make some rough sketches. Choose your best idea and draw your animal in pencil. Using watercolors, complete your fantasy animal. Select colors that suggest a mood. Use contrasting colors to create its environment. Name your creature.

PORTFOLIO

Write down your ideas for animals with unusual body parts. Use the list as an idea bank for creating other fantasy animals.

◆ **Figure 7–15** **Analyze the use of color and shape in this painting. What message do you think the artist is trying to communicate?**

Franz Marc. *Yellow Cow.* 1911. Oil on canvas. 141 × 189 cm (55⅜ × 74½"). Solomon R. Guggenheim Museum, New York, New York.

LESSON 8

Creating a Fantasy Animal

Look at the artwork in **Figure 7–16.** This is an example of folk art. **Folk art** is *art made by artists who have had no formal training.* In some cases, the name of the folk artist is not known.

◆ **Figure 7–16** **What unusual material has the artist used to create this giraffe? What is the main principle of art in this sculpture?**

Unknown American Artist. *Bottlecap Giraffe.* c. 1966. Carved and painted wood, bottlecaps, rubber, glass, animal hair and fur. 184.2 × 137.2 × 44.5 cm (72½ × 54 × 17½"). The National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of Herbert Waide Hemphill, Jr. and museum purchase made possible by Ralph Cross Johnson.

The main medium in this example of folk art is bottle caps. The type used, called a crown cap, was first produced in 1891. Some bottlers today still use crown caps. These metal caps add an unusual surface texture to the giraffe. The work contains many other found objects as well. These include tree branches and a fur tail. All are attached to a metal body. How many different found media can you see?

Notice how the giraffe seems as though it is about to move. The diagonal slant of its legs and its neck help create that feeling.

What You Will Learn

You will create a three-dimensional fantasy animal using recyclable materials and other found objects. Your creature will have a head, a body, legs, and a tail. Depending on the materials you collect, you may create other parts. These might include wings, ears, horns, spikes, hair, or fur. To add color, you will finish your creature by painting it or covering it with interesting buttons, fabric scraps, papers, foils, and so on. Give your creature a name. You will also write a story about its life and environment. Finally, present your creature to the class by telling your story.

What You Will Need

- Assorted recyclable packing materials (yogurt cups, tubes, or other containers)
- White glue or masking tape
- Masking or transparent tape
- Newsprint for papier-mâché
- Cellulose wallpaper paste and water
- School tempera paints
- Assorted brushes
- Buttons, fabric scraps, pieces of broken toys, and other found materials
- Sheets of corrugated cardboard, poster board, or colored construction paper

◆ **Figure 7–17** Student work. Fantasy creatures.

What You Will Do

1. Collect a variety of recyclable packing materials. You might gather boxes, plastic containers, or tubes. Study these items. Practice placing them together to create the form of an imaginary creature. The form should include a head, a body, and legs.
2. When you have decided on an arrangement, attach the objects with masking tape. Apply papier-mâché strips to strengthen the joints and cover the body.
3. Choose colors of tempera paint. Decide whether your creature will have a smooth or rough surface texture. Apply the paint using brushes that will give the desired texture. Use large-bristled brushes for a rough texture. Use fine-bristled brushes for a smooth texture.
4. Add a tail, ears, eyes, and other parts. Use buttons, felt, trims, fabric, and other found objects. If you prefer, substitute pieces of cardboard, poster board, or colored construction paper.
5. Give your creature a name. Write a brief story about the creature and its environment. Present your fantasy creature to the class by reading your story aloud.

Evaluating Your Work

- **Describe** List the materials used to create your animal. Describe the materials used for ears, eyes, and so on.
- **Analyze** Describe the form you created. What surface texture did you use? What colors did you select?
- **Interpret** What kind of mood or feeling does your creature express? Was your story funny or serious?
- **Judge** Which aesthetic view would you use to describe your work? If you were to do this project again, what, if anything, would you change?

Portfolio Ideas

Make sure each entry remains separate and protected in your portfolio. You may want to separate artworks with a piece of tissue paper or newsprint. Mount and label photographs for clear identification. All entries should be easy to identify or read.

Art Online

Careers in art. If you're thinking about pursuing a career in art, visit our Web site at art.glencoe.com to compare different career opportunities in art. Which do you find most interesting?

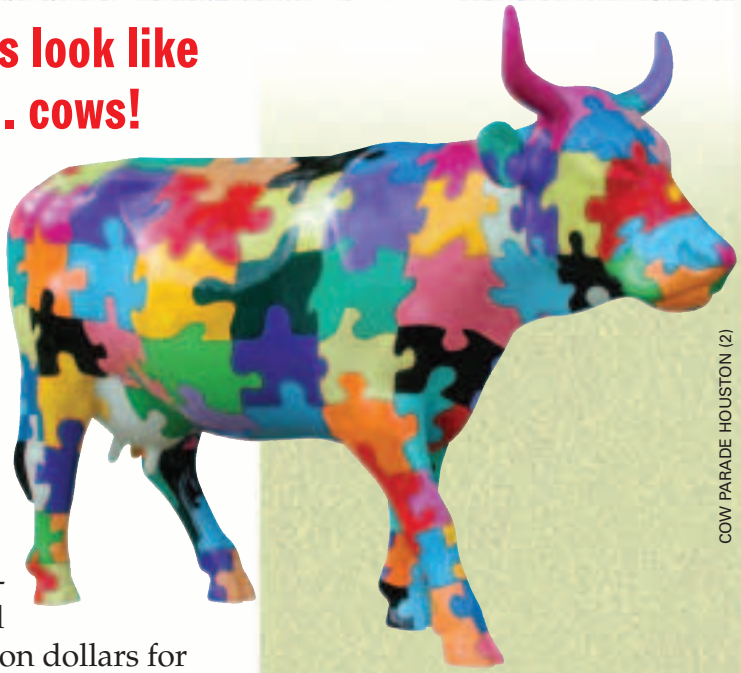
The Ultimate MOO-seum

In "Cow Parade," some cows look like art, and others look like . . . cows!

Students at Poe School in Houston, Texas, didn't have a beef sharing their classroom with a cow. In fact, they loved it! The cow in this case was made of fiberglass. The students decorated the donated critter with 700 hearts and named it Cupid. "The whole school worked on it," says Harry Perkins, a student at Poe.

Unlike the classroom cow, most of the 300 cow sculptures for Houston's "Cow Parade" were created by professional artists. The cows were later sold at auction, raising more than one million dollars for charity. Today, each individually designed cow lives in Houston. Some are in private homes, some grace city parks, and others milk the attention of passersby outside office buildings.

The "Cow Parade" idea started with Swiss-born artist Pascal Knapp. He first sculpted a cow for a public art event in Switzerland in 1998. Since then, several cities have held "Cow Parades," including New York, Kansas City, Portland, and Sydney, Australia.



COW PARADE HOUSTON (2)

Cowabunga! This bovine beauty looks as if it were made by a jigsaw-puzzle artist.

Letter-Perfect Art: Here's a cow that knows its alphabet!

TIME TO CONNECT

Schools around the United States are raising money for good causes. The students who decorated a fiberglass cow sold it to raise money for a hospital.

- **Discuss various ideas as a class about the different ways art can serve to raise funds.**
- **Write a persuasive essay explaining your ideas on whether art should be used as a fundraiser. Support it with a logical argument. Share your work with the class.**

Chapter 7 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 12. After each number, write the term from the list that matches each description below.

appliqué	Old Stone Age
calligraphy	porcelain
environment	symbol
folk art	tapestry
illumination	totem
mascot	trait

1. The historical period that occurred between 30,000 and 10,000 B.C.
2. Surroundings.
3. A fine-grained, high-quality form of pottery.
4. A woven wall hanging with decorative designs or colorful scenes.
5. An art form in which cutout shapes are attached to a larger surface.
6. Art made by artists who have had no formal training.
7. The art of beautiful writing.
8. An image used to stand for a quality or an idea.
9. A hand-painted book illustration.
10. An animal or person used by a group as a sign of luck.
11. Personal characteristic.
12. An object that serves as an emblem or respected symbol.

REVIEWING ART FACTS

Number a sheet of paper from 13 to 18. Answer each question in a complete sentence.

13. What do experts believe was the purpose of the cave paintings?
14. Explain why experts believe a sculpture of a hippo was placed in the tomb of Senbi.
15. Name two ways in which an appliqué can be fastened to a background surface.
16. What art element was emphasized most in Persian painting?
17. What effects are achieved through the use of this element in the illumination in Figure 7–10?
18. What did the color yellow symbolize for Franz Marc?

CROSS-CURRICULUM CONNECTIONS

19. **Language Arts.** Select an artwork in this chapter with symbolic meaning. Explain the symbol. Write a brief paragraph describing how it adds to your appreciation of the work.
20. **Science.** Learn about carbon-14 dating. This is a technique scientists have used to prove that cave paintings were really done thousands of years ago. Use an encyclopedia or online resource. Share your findings with your class.

Web Museum Activity

National Museum of Wildlife Art, Jackson Hole, Wyoming

Create a wildlife and landscape composition using the art principles. Experience the artistic process online by visiting the National Museum of Wildlife Art. Go to art.glencoe.com and click on the museum's link.

Begin your composition by selecting a landscape photograph, crop it, and then drag an assortment of animals to create your wildlife artwork.

Evaluate your composition. What principles of art did you use? What is the overall theme? Describe the animals in your painting.

Focus On ◆ **Figure 8–1** **Notice the birds, the flowers, and the use of brilliant colors in this painting. What message or feeling do you think this self-portrait communicates?**

Frida Kahlo. *The Frame, Self Portrait*. c. 1937–38. Oil on aluminum, under glass and painted wood. 28.5 × 20.5 cm (11.2 × 8.1″). Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. © Banco de Mexico Trust.

Chapter 8

Portraying People

> *"I paint self-portraits because I am so often alone, because I am the person I know best."*
>
> — Frida Kahlo (1907–1954)

Like snowflakes, no two people are exactly alike. Each person has his or her own likes, dislikes, thoughts, feelings, and dreams. It is this unique quality that has made people a favorite subject of artists. This chapter will help you learn how to "read" artworks that depict people. It will also teach you about the different styles of portraits.

After completing this chapter, you will be able to:

- Explain what is meant by having a *style* in art.
- Identify the differences in ways people have been portrayed throughout history and in a variety of cultures.
- Create artworks with people as subjects.

Quick Write

Interpreting the Quote Read the quote by Kahlo and look at **Figure 8–1.** How well do you know yourself? Write about yourself and how you might depict yourself in a self-portrait.

KEY TERMS

style
self-portrait
figure study
portraiture
ancestor figure
public art
murals

Portraits

Ever since the first cave dwellers roamed the earth, the world's population has been steadily growing. So has the number of ways of portraying people in art. Each age has given rise to new art styles. A **style** is *an artist's personal way of using the elements and principles of art to express feelings and ideas.*

In this chapter, you will see examples of different styles artists have used to depict people through the ages.

Portraits as Historical Records

Today, we know what our leaders and other celebrities look like. It wasn't always so. Imagine for a moment that you live in an age before television, newspapers, and magazines. Such a time existed in the not-too-distant past. As recently as the early 1800s, people who wanted to see important figures had to rely largely on painted *portraits* of them.

Portraits from the 1500s

Figure 8–2 shows a portrait from the 1500s. Bronzino was an Italian painter who was the outstanding artist of the Tuscan High Mannerist Style. His work is cold, refined, aristocratic and technically brilliant in the rendering of surface details and color. As the credit line reveals, the subjects are a woman and her son. What can you tell about the two people from

◆ **Figure 8–2** **Compare this work with the Roman portrait sculpture on page 84 (Figure 5–4). Which of the works do you think is truer to life? Why?**

Agnolo Bronzino. *Eleonora of Toledo and Her Son*. c. 1550. Oil on panel. 1.2 × 1 m (48 × 39⅜"). Detroit Institute of Arts, Detroit, Michigan. Gift of Mrs. Ralph Harmon Booth in memory of her husband Ralph Harmon Booth.

◆ **Figure 8–3** **Compare and contrast the eyes in this portrait to the eyes in Figure 8–2. Both women are looking directly at the viewer, but their eyes reveal different expressions. Describe what they reveal.**

Vincent Van Gogh. *La Mousmée.* 1888. Oil on canvas. 73.3 × 60.3 cm (28⅞ × 23¾″). National Gallery of Art, Washington D.C. Chester Dale Collection. Image © 2003 Board of Trustees.

looking at this painting? Look at the face and hands of Eleonora. How old does she seem to be? How old does her son look? Look at the size of his head and the size of his hands. Notice how carefully the pearls around Eleonora's neck are placed. Notice the elaborate brocade design woven into the fabric of her dress and the shine of the boy's jacket. What do the clothing and jewelry tell you about the social status of these two? This portrait was commissioned to show the wealth and beauty of this woman. Do you think the artist depicted these people as they really looked or as they preferred to be shown?

Expressive Portraits

The portrait in **Figure 8–3** was painted over 300 years after Bronzino's portrait by Vincent van Gogh. The style van Gogh used is called *Expressionism*. He painted to express his personal feelings about a subject. No one paid van Gogh to paint this work. He chose the young woman, and asked her to pose for him because he saw something in her that he wanted to express. Did he try to depict the surface details and colors accurately? Compare the quality of her skin to that of Eleonora's. Notice the brushstrokes. Look at the girl's face. With which of these two women would you feel most comfortable? Which is the most realistic? Which is the most appealing?

Time & Place

Italian Renaissance

Historical connection. Look at **Figure 8–2**, an example of a portrait commissioned by the Medici family during the Italian Renaissance. The Renaissance was a period of great awakening. It began in Italy around 1400 and lasted for over a century. During this time, the arts flourished, trade spread, and advancements in science were made.

The Medici family played an important role in the Italian Renaissance. This family ruled Florence and much of Italy from 1537 to 1631. Through trade and banking, the family became one of the wealthiest in fifteenth-century Italy.

The Medicis were important patrons of the arts. In fact, they commissioned many paintings, sculptures, and tapestries from artists such as Agnolo Bronzino and Michelangelo.

Compare this portrait with Figure 8–3. What do the subjects' clothing tell you about their status?

Check Your Understanding

1. What is an artist's style?
2. Explain how portrait painting changed from the 1500s to the 1800s.

LESSON 2

Creating an Expressive Face

Have you ever heard the expression "whistling in the dark?" It refers to efforts to look and sound brave in the face of danger. The iron mask in **Figure 8–4** was created for much the same purpose. It was worn by a fifteenth-century Japanese warrior—making him look fierce and frightening to enemies, while adding to his own confidence in battle. Take a closer look at this art object. Notice the furrowed brow, the wide-open eyes, and the angry scowl. Does the expression on this mask succeed in frightening you?

What You Will Learn

In this lesson, you will create a masklike, expressive face. You will use a variety of large and small shapes in contrasting colors torn from colored construction paper. These will be assembled and glued to a sheet of black construction paper. To make the face as expressive as possible, you will exaggerate and distort the features and use contrasting colors. Then arrange the shapes in layers to give your picture a bold, expressive look.

◆ **Figure 8–4** **What expression do you "read" on this mask? What features give it such an expression?**

Japan. *Mask.* 1716. Iron repoussé. 19.7 × 17.1 cm (7¾ × 6¾″). The Metropolitan Museum of Art, New York, New York. Rogers Fund, 1913.

What You Will Need

- Pencil and sheets of sketch paper
- Colored construction paper 9 x 12 inches
- White glue or glue sticks
- Cardboard cut into ½-inch squares
- Scissors

What You Will Do

1. Begin by studying the Japanese mask in Figure 8–4. Note the way the artist distorted the features and expression of the face to make it appear more frightening.
2. Complete several sketches of faces. Experiment with different ways of exaggerating and distorting the facial features. Notice the different moods and feelings suggested by the sketches.
3. Using your best sketch as a guide, tear a wide oval or round shape from a piece of construction paper. *Do not use scissors for this task.* Glue the shape to a sheet of construction paper.
4. Tear other shapes from the construction paper to form the eyes, eyebrows, nose, and mouth. For each feature, tear out *six or more* shapes. Layer them from large to small. Keep in mind that the more shapes you use for a single feature, the more sculpted it will look. To make your work more expressive, distort the shapes. Be sure to use bright, contrasting colors.
5. Assemble the various features on the face shape. For each feature, glue the largest piece in place first. Continue stacking smaller shapes in this fashion. The result will be a layered effect.

Evaluating Your Work

- **Describe** Are all the features of the face included in your mask? Are these features distorted?
- **Analyze** Did you use a variety of large and small shapes? Point out places on your mask where contrasting colors are used.
- **Interpret** Would viewers agree that your mask is expressive? If asked to describe your mask with a single word, what word would you choose?
- **Judge** Do you think you succeeded in creating an expressive face? If you were to do another, what would you change to make the work more effective?

◆ **Figure 8–5** Student work. Expressive face.

STUDIO OPTION

Create a **self-portrait**, a *painting or drawing of an artist's own image.* Study your face in the mirror. Using charcoal, draw a large oval to represent the outline of your face. Try to capture your expression. Use white chalk to highlight eyes, cheeks, and so on. Complete your self-portrait by adding details and shading.

Visual Art Journal

Using descriptive adjectives, write a paragraph in your journal describing the expression you were trying to capture in your portrait and whether you were successful.

LESSON 3

Figures in Action

One of the hardest parts of a barber's or hairstylist's job is working on a customer who won't sit still. Even the slightest movement presents a real challenge to the stylist's sure hand.

This observation holds true not only for haircutters but also for artists. For the artist, however, the challenge provided by the human body in motion is a *welcome* one. It is an opportunity to present people as they often appear—in the midst of one activity or another.

In this lesson, you will learn about artworks that show figures in action.

Figure Studies

As emphasized in Chapter 6, the Renaissance artist Leonardo da Vinci filled many sketchbooks with drawings. Among the sketches he made were hundreds of figure studies. A **figure study** is *a drawing that focuses on the human form.* Leonardo observed and faithfully recorded in great detail the workings of the arms and legs in motion.

The studies Leonardo made set the stage for generations of artists to follow. Take a moment to study the drawing in **Figure 8–6**. Notice the way in which Daumier captures the movement of a running messenger.

◆ **Figure 8–6** **Do you detect a sense of urgency? How has value and line been used to convey this feeling?**

Honoré Daumier. *The Young Courier.* Black chalk and gray wash on laid paper. 15.5 × 23.2 cm (6⅛ 9⅛″). © 1997 Board of Trustees, National Gallery of Art, Washington, D.C. The Rosenwald Collection.

Figure Painting

The recording of figures in action is not limited to drawing. Many painters try to capture action in their work.

Edgar Degas often depicted his subjects in natural, active poses. In **Figure 8–7** you see a backstage ballet scene. Notice how he has used diagonal movement to depict the arms, legs, and torsos of the dancers. No one is standing straight and stiff. Everyone looks alive and ready to dance off the background. In this work, his technique of leaving the strokes of the pastel unblended adds to the movement and excitement.

Check Your Understanding

1. What is a figure study?
2. Describe the body language of the figures in motion on these two pages.

Meet the Artist

Edgar Degas (1834–1917)

Cultural connection. You may know that Degas is famous for his paintings of ballet dancers, but did you also know that he studied to be a lawyer? Born in Paris to a wealthy family in 1834, Degas studied law for a short time before discovering his interest in painting.

To pursue a career in art, he trained at the École des Beaux-Arts in Paris and traveled widely to find inspiration. Influenced by photography and Japanese prints, Degas used many innovative compositions in his artwork. His themes dealt with people and city life, especially ballet dancers at the theater (see **Figure 8–7**).

After 1909, Degas turned to sculpture due to failing eyesight. He left many wax models of dancers and horses that were cast into bronze after his death.

◆ **Figure 8–7** **Notice the simple shapes the artist has used. Explain how the artist has used color to create movement.**

Edgar Degas. *Ballet Scene.* c. 1907. Pastel on cardboard. 76.8 × 111.2 cm (30¼ × 43¾″). National Gallery of Art, Washington D.C. Chester Dale Collection. Image © 2003 Board of Trustees.

LESSON 4

Drawing a Figure in Action

The painting in Figure 8–7, as you saw, has an energetic quality. Its mood is achieved, moreover, through a union of natural, active poses.

Both those comments apply equally to the work in **Figure 8–8.** Take a moment to examine this painting closely. Do the playful shapes in it remind you of the interlocking pieces of a jigsaw puzzle? If so, your thinking is in line with the artist's. All of his art was meant to be playful. Notice the work's title. The word *reveler* means merrymaker. Can you find the head, arms, and legs of this merrymaker?

What You Will Learn

In this studio lesson, you will paint an abstract figure in action. You will not worry about making your subject look real. Instead, you will concentrate on using a variety of lines, shapes, bright colors, and textures to suggest a moving figure. These art elements will add up to a cheerful design.

What You Will Need

- Pencil and sheets of sketch paper
- White drawing paper, 12 x 18 inches
- Black marker with a medium point

◆ **Figure 8–8** **Analyze the variety of lines and shapes in this painting. How has the artist tied these elements together to form a human figure?**

Jean Dubuffet. *The Reveler.* 1964. Oil on canvas. 195 × 130.2 cm (76¾ × 51¼″). Dallas Museum of Art, Dallas, Texas. Gift of Mr. and Mrs. James H. Clark.

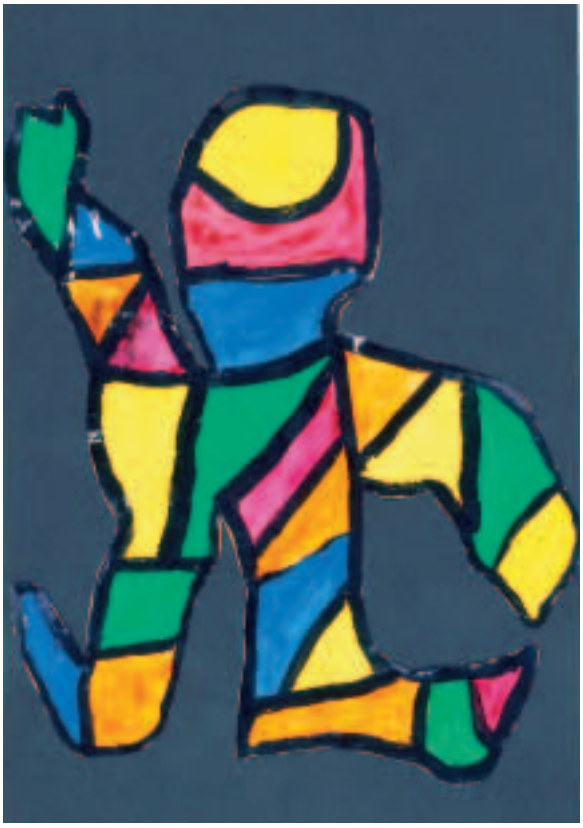
- Several brushes
- Tempera paints, mixing tray
- Scissors
- White glue
- Black construction paper

What You Will Do

1. Begin by looking again at Figure 8–8. Concentrate on the lines of the figure. Observe how the artist has used a variety of lines, shapes, colors, and textures, within the overall shape. See how these add action to the work's composition.
2. Complete several pencil sketches of a student model in an action pose. In your sketches, focus on capturing the lines of action in the figure. Draw only the outline of the figure.
3. Working lightly with a continuous pencil line, transfer your best sketch to the sheet of white drawing paper. Make your drawing large enough to fill most of the paper. Go over the pencil line with a black marker.
4. Still working with the marker, divide your figure into a variety of large and small shapes.
5. Switching to tempera and brush, paint the smaller shapes within the large figure shape. Select bright, cheerful colors that contrast with one another. You do not have to paint all the shapes. You may also want to add painted lines or lines made with the marker to some of the shapes. Notice that the artist has done this in Figure 8–8 to create different textures.
6. With scissors, cut out your drawing. Use white glue to mount the drawing on a sheet of black construction paper.

Evaluating Your Work

- **Describe** Can you easily identify the head, arms, and legs in your figure? Does the figure appear to be moving?
- **Analyze** Did you break up your figure with a variety of large and small shapes? Did you also use a variety of colors and textures?
- **Interpret** Do you think most viewers will recognize your work as an abstract figure in action?
- **Judge** What do you consider to be the best part of your composition?



◆ **Figure 8–9** **Student work. Abstract figure in action.**

REFLECTIVE THINKING

Critical Evaluation. Select and display a variety of your artworks in the classroom. Analyze the original exhibition of your peers to form conclusions about formal properties and historical and cultural contexts.

visual art journal

Take notice of the various shapes found in nature. Explore these shapes and forms by illustrating them in your journal. Try different colors, shapes, and sizes.

LESSON 5

Portraits in the Round

Are you familiar with the phrase *in the flesh?* It is a colorful way of saying "in person." This phrase also calls to mind a property of people that can never be fully captured in two-dimensional paintings or drawings. That is the three-dimensionality of the human form. What better way to show this property than in art that has three dimensions?

In this lesson, you will explore another approach to **portraiture** (**pohr**-tray-chur)—*the art of making portraits*—that highlights this property. You will learn about and see examples of portraits "in the round."

Sculpture

Many artists through the ages have striven for realism in their works. Look back at the Ancient Roman sculpture in Figure 3–14 on page 52. Notice how the artist has captured the feeling of the athlete through the accurate proportions of his body and the careful depiction of muscles. Look at the careful attention to details such as the toenails and hair.

Renaissance Portrait Sculpture

During the Renaissance ancient works from the Greeks and Romans were rediscovered

◆ **Figure 8–10** **Does this figure appear calm and relaxed? If not, how would you describe it?**

Michelangelo. *Moses.* c. 1513–15. Marble. Approx. 244 cm (8′) high. San Pietro in Vincoli, Rome. Scala/Art Resource, NY.

and appreciated. Artists like Michelangelo and Leonardo da Vinci secretly studied anatomy so that they could create anatomically accurate paintings and statues of people. **Figure 8–10** is a sculpture that was created by Michelangelo that represents Moses. Michelangelo has depicted Moses with heroic proportions. Notice the athletic muscles and veins of his arms.

Michelangelo paid careful attention to detail. Notice the lifelike quality of his hair and beard and the graceful folds of the fabric. His right arm is resting on the stone tablets that represent the Ten Commandments.

◆ **Figure 8–11** **What clues can you find that this figure was a great leader and hunter?**

Africa. Angola. Chokwe. *Chibinda (The Hunter), Ilunga Katele.* Mid-nineteenth century. Wood, hair, hide. Height: 40.6 cm (16″). Kimbell Art Museum, Fort Worth, Texas.

Meet the Artist

Michelangelo (1475–1564)

Cultural connection. Born in a small village near Florence, Italy in 1475, Michelangelo Buonarroti was the creator of some of the greatest masterpieces in the history of art. Not only was he a brilliant sculptor, but also a talented painter, architect, and poet.

Figure 8–10 illustrates Michelangelo's genius as a sculptor of marble. He also created the awe-inspiring paintings on the ceiling of the Sistine Chapel. This monumental task took four years. He depicted intricate Biblical scenes on a ceiling that was almost ten thousand square feet in area, while lying on a scaffold erected high above the chapel floor.

To learn more about Michelangelo, click on Artist Profiles at art.glencoe.com.

African Ancestor Figure

The work in **Figure 8–11** is typical of the style of art of the Chokwe (**choh**-kway) people of Africa. The work is an example of an **ancestor figure.** This is *an image carved in wood that was used as the resting place of a spirit.* This particular ancestor figure is based on a great leader and hunter.

Like most African figures, this carving was created for two reasons. One was respect for the dead and the other was a fear of angry spirits of the dead. Notice that the proportions are different from the statue of Moses. The head and the hands are very large. These proportions are found in much African art.

Check Your Understanding

1. Which of the sculptures in this lesson served as an example for artists who created realistic art later on? Explain your answer.
2. What is an ancestor figure?

Sculpted Soldiers

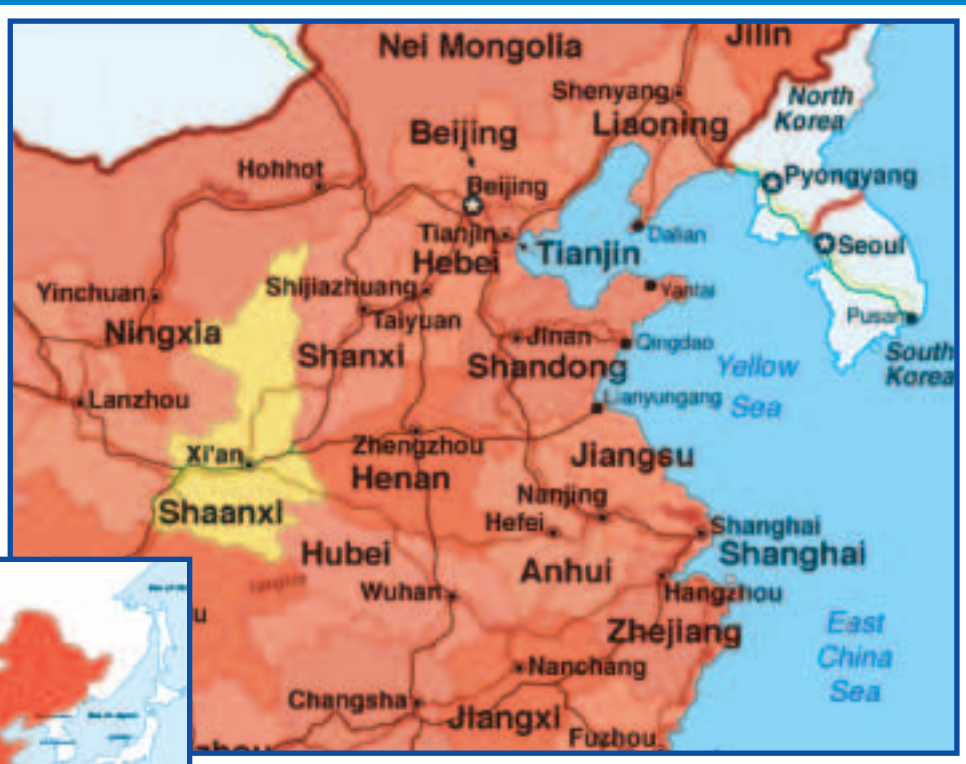
Look at the clay soldiers shown in **Figure 8–12.** These life-size sculptures were created in China around 221 B.C. This "spirit army" was intended to protect Qin Shi Huang, the first emperor of Qin (**chin**) in the afterlife. Notice the differences in the soldiers' facial expressions. What clues give you an idea about the soldiers' rank or position? How do the figures differ from each other? What are their similarities?

Unearthing the Soldiers

For 2,000 years, these clay figures remained buried in the tomb of Emperor Qin Shi Huang, the founder of the Qin dynasty. The sunken soldiers were discovered in 1974 by farmers digging a well in the city of Xi'an in the Shaanxi province (see **Figure 8–13)**, home of Qin's burial site. For the next two years, archeologists unearthed more than 8,000 of these sculpted clay warriors, each with an actual likeness to Qin's army. After the excavation of the site, measurements were taken of the giant burial site. One of the tombs is roughly 18 feet deep and over 350 yards long. That's bigger than three football fields!

The figures now appear gray and colorless, but were originally painted in vivid colors. Each figure

◆ **Figure 8–12** **Life-size clay soldiers created as a "spirit army" for the first emperor of Qin.**



◆ **Figure 8–13** Shaanxi province of China.

has a distinct expression, posture and hairstyle. Some appear to gaze straight ahead while others lower their heads, as if worried or troubled. Standing erect, these haunting soldiers were depicted with hand gestures that make them seem almost alive.

You've seen portraits in the round created from marble and wood, but these were crafted out of *terra-cotta,* which means "baked earth" in Italian. This material was used because the clay in the region was heavy enough to support the life-size figures. Once formed, the sculptures were fired in large brick kilns at high temperatures. They were then colored with vegetable dyes.

MAKE THE CONNECTION

Take Another Look

1. Look again at Figure 8–12. What do you notice about the soldiers' expressions?
2. Why do you think it was important for the emperor of Qin to have these soldiers built and buried?
3. What might historians learn about studying this burial site?

ART & SOCIAL STUDIES

Create a time capsule. Art such as Emperor Qin Shi Huang's "spirit army" provides a glimpse of an ancient culture. It reveals information on the emperor's beliefs and tells us about the time in which he lived. Imagine that you are planning a time capsule to give future generations a glimpse of your culture. What would you include? What would these objects reveal about the culture of the early twenty-first century?

LESSON 7

Heroes in Art

Every culture and generation has its heroes. Some heroes are living people such as firefighters, law enforcement officers, and doctors. Other heroes are lasting symbols of values we hold dear. The larger-than-life Paul Bunyan and his faithful companion, Babe the blue ox, are a pair of such folk heroes.

In this lesson, you will meet examples of each type of hero. You will also see ways in which these heroes have been celebrated and remembered in art.

Public Art

Are there statues in your city or community? Perhaps there is a statue of your city's founder in a local park or square. Such works are examples of **public art,** which is *art to be displayed in and enjoyed by a community.* Usually, public art is found outdoors in the form of statues, fountains, or murals. **Murals** are *large two-dimensional works painted on walls.*

Memorial Art

The work displayed in **Figure 8–14** is a special type of public art. Called *memorial art,* its purpose is to help people remember the singular achievement or dedication of a group or individual. The group commemorated in this work were United States Marines. Some 6,000 of these brave fighters gave their lives in a single battle while fighting for democracy during World War II.

◆ **Figure 8–14** **This artwork is displayed, appropriately, in Arlington National Cemetery outside Washington, D.C. Explain how World War II influenced this sculpture.**

Raising the Flag on Iwo Jima. Arlington Cemetery, Arlington, Virginia.

Human Legends in Art

Figure 8–15 shows a hero of a different sort. He is the folk legend John Henry. A mythical railroad worker of the 1800s, he has been the subject of countless songs and poems. John Henry symbolizes the "sweat and tears" of hardworking people during our nation's time of growth. In this painting, he raises two hammers above his head as he gazes out on future generations of settlers heading west. How has the artist captured the inner—and outer—strength of this hero? What meaning can you attach to the rainbow that appears in the distance? Notice how the muscles of the figure's forearms glisten. What sculpture from this chapter does this attention to detail call to mind?

Check Your Understanding

1. What is public art? What are murals?
2. What folk hero appears in Figure 8–15?

Studio Activity

Making a Hero Exhibit

Practical applications for design ideas. With several classmates, plan a "Heroes in the News" exhibition. Search newspapers and magazines for illustrations of heroes of the moment. Cut out the images. Work together to think of words that help convey the heroism of the people in the pictures. Write these words in decorative fashion on strips of colored construction paper. With white glue, paste the images and words to a sheet of poster board.

PORTFOLIO

Take photographs of the poster so that each member of your workgroup has a copy. Attach your photo to a self-reflection and add it to your portfolio.

◆ **Figure 8–15** **Notice that the artist has chosen not to show John Henry's face. Why do you suppose this is so?**

Jerry Pinkney. *John Henry.* 1994. Pencil, colored pencils, and watercolor on paper. 32.4 × 40.6 cm (12¾ × 16″). From *John Henry* by Julius Lester, published by Dial Books, 1994.

Creating a Mixed-Media Banner

In the previous lesson, you viewed art based on several heroes. **Figure 8–16** contains yet another such work. Do you recognize the hero in this painting? It is Joan of Arc. Joan of Arc lived in France in the 1400s. She was not much older than you when she bravely led an army of French troops against the English.

Look closely at Figure 8–16. The picture is filled with figures and action. Even so, Joan is easily identified. She is mounted on a white charger and carries a huge banner.

What You Will Learn

In this lesson, you will create your own banner honoring a hero. Your banner, which will use mixed media, may focus on a real-life or made-up hero. The work will be divided into three sections. In each section you will use different media to create images and symbols associated with your hero. Using different media will allow you to create a variety of visual textures. These in turn will add interest to your banner.

What You Will Need

- Pencil and sheets of sketch paper
- Ruler or other straight edge
- Butcher paper, 18 x 24 inches
- Scissors
- Tissue paper in assorted colors
- White glue
- Pen

◆ **Figure 8–16** **Do you sense movement when you look at this artwork? What element of art contributes to this strong feeling?**

Franck Craig. *"La Pucelle": Jeanne d'Arc Leads Her Army.* 1907. Oil on canvas. 190 × 341.5 cm (74¾ × 134⅖"). Musée d'Orsay, Paris, France. Erich Lessing/Art Resource, NY.

- Magazines
- Colored markers

What You Will Do

1. Select a hero. Sketch several designs for banners to honor your hero. Use straight or curved lines to divide each banner design into three sections.
2. In each of the three sections, create images or symbols that tell something about your hero. For example, a banner honoring Paul Bunyan might include trees, an ax, and a blue ox. Make your drawings large. Avoid small details.
3. Using a ruler or other straight edge, transfer your best banner design to a sheet of butcher paper. Fill the paper with your design. With scissors, trim away the portions of the paper beyond the banner's outline. Divide the banner into three sections with straight or curved pencil lines. Using your sketch as a model, lightly draw the images and symbols for each section.
4. Cut or tear shapes from sheets of colored tissue paper. Overlap and glue these down to complete one section. Define shapes and details with pen. Cut or tear pictures and words cut from magazines to complete another section. Complete the third section using colored markers. Make certain to fill each section of your banner with color. Take care not to cross the lines between sections.
5. Place your banner on display. Ask classmates if they can identify your hero.

Evaluating Your Work

- **Describe** Identify the images and symbols in each of the three sections of your banner.
- **Analyze** Does your banner show a variety of visual textures? In which section of your banner do you think texture is best demonstrated?
- **Interpret** Could classmates identify the hero your banner honors? What image or symbol was most helpful to them in making this identification?
- **Judge** What is the best feature of your design?

◆ **Figure 8–17** **Student work. Mixed-media banner.**

PORTFOLIO IDEAS

There are different ways to choose what to put into your portfolio. You might select an artwork because:

- It shows your best example of composition.
- It demonstrates your growth in using a specific medium.
- It shows the skill you exhibited in making an artwork.

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Interactive Games
- Museum Web Links
- Student Art Gallery

FACES OF GROUND ZERO

The largest camera on Earth captures faces and feelings of twenty-first-century heroes.

A unique camera sits in a studio in New York City. It is a 12-foot-wide by 16-foot-high Polaroid. In 90 seconds, it takes color pictures that are 40 inches wide by 106 inches high. That's as high as an average room's ceiling.

ABOVE: McNally in his studio. The camera is behind him. RIGHT: An animal rescue worker photographed by McNally.

JOE MCNALLY (2X)

The camera was put to use days after September 11, 2001, when terrorists destroyed New York City's World Trade Center towers. Photographer Joe McNally used the Polaroid to take pictures of rescue workers. He photographed firefighters, police officers, doctors, and nurses. The portraits show the workers' emotions and feelings since that fateful day.

At the end of the project, McNally was exhausted. He was certain, however, that his photos would stand as a tribute to the courage and heroism of workers at Ground Zero—the site of the disaster. "I think this might be the one significant thing I will do as a photographer," said McNally.

TIME TO CONNECT

- **How has technology changed the look of art and the way it is produced? Give examples.**
- **Analyze the photo of the animal rescue worker. What do her face, uniform, and body language express?**
- **If you were posing for a life-size photo, how would you want the world to see you? Write a paragraph, using descriptive adjectives, to let the people know who you are. Write about the clothes you'd wear, your pose, and so on.**

Chapter 8 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 7. After each number, write the term from the list that best matches each description below.

ancestor figure	public art
figure study	self-portrait
murals	style
portraiture	

1. Art to be displayed in and enjoyed by a community.
2. A drawing that focuses on the human form.
3. A painting or drawing of an artist's own image.
4. The art of making portraits.
5. An image carved in wood that was used as the resting place of a spirit.
6. Large two-dimensional works painted on walls.
7. An artist's personal way of using the elements and principles of art to express feelings and ideas.

REVIEWING ART FACTS

Number a sheet of paper from 8 to 12. Answer each question in a complete sentence.

8. In what artistic style did Agnolo Bronzino paint the portrait in Figure 8–2?
9. What features gave the Japanese mask a fierce look?
10. What types of lines are emphasized in the figure in action drawing in this chapter? Why are they emphasized?
11. What are some of the ways in which Michelangelo made his figures lifelike?
12. What are two reasons why the Chokwe of Africa made figure carvings?

CROSS-CURRICULUM CONNECTIONS

On a sheet of paper, answer each question in a sentence or two.

13. **Language Arts.** Explain the following statement: "Art styles change over time and from place to place." Restate this in your own words. Use examples from the chapter that illustrate the truth of this statement.
14. **Language Arts.** Locate a book of poems that includes "The Ballad of John Henry." Practice reading the poem aloud. Share it with classmates as they look at Figure 8–15. Discuss the qualities of this fictional character that the artist pinpoints in his work.

Web Museum Activity

Smithsonian National Portrait Gallery, Washington, D.C.

In this chapter, you have learned about portraits and the way people, heroes, and legends from different cultures are depicted in art.

Go to **art.glencoe.com** and take a historic tour by clicking on the Smithsonian National Portrait Gallery link. You will learn about America's first president, George Washington. You will study artist Gilbert Stuart's original portrait of Washington.

Describe the symbolic, biographical, and artistic elements. How did the artist depict these in the painting? What techniques did the artist use?

Focus On ◆ **Figure 9–1** **Serving as an entrance to the Louvre, the pyramid's glass encasement gives a feeling of space that architect I.M. Pei wanted to show.**

I. M. Pei. Pyramid at the Louvre. 1983–89. Paris, France.

Chapter 9

Visiting Places

"Let us all be attentive to new ideas, [. . .] so that we may achieve, beyond architectural originality, a harmony of spirit in the service of man."

—I. M. Pei (b. 1917)

Our world is filled with wonders. There are natural wonders, like waterfalls, forests, lakes, and flowers. There are also wonders that people have created, such as art, architecture, parks, and gardens.

In this chapter, you will see many ways in which artists express their ideas about places. You will travel with each artist to see a building, a city, a seascape, or a room that holds special meaning. You will also learn how each artist expressed that meaning.

After completing this chapter, you will be able to:

- Understand approaches artists have taken in using places as subjects for their work.
- Recognize how the idea of *home* has changed over time.
- Define *cityscape* and *seascape*.
- Create two- and three-dimensional works that show space.

Quick Write

Interpreting the Quote Read the quote by I. M. Pei and then look at **Figure 9–1.** Explain what he means about being "attentive to new ideas." Write about some of your ideas you'd like to realize.

KEY TERMS

staged photograph
architects
Rococo
elevation
façade
columns
cityscape
The Eight
panorama
seascape

Personal Places

Rooms come in all sizes and shapes. Some are large and airy. Others are small and cramped. How would you describe your room at home? Regardless of your answer to that question, this much is clear: your room, whether or not it is shared, is one of a kind. It contains your personal things, and there is no other place exactly like it.

Perhaps it is this unique quality that has made rooms a popular subject for art.

Painting of a Room

Possibly the first artist ever to make a picture of his room was Vincent van Gogh (van **goh**). You may have heard of him. Books, movies, and even a song have been devoted to his dark, troubled life. Before van Gogh, few artists thought a room without people could be a subject worthy of art. Yet, the artist found peace and safety in his simple room that he could find nowhere else. He wanted to express his personal feelings in his art.

Look closely at van Gogh's painting of his room in **Figure 9–2.** What do you think he was trying to say about this safe haven in a stormy world? What objects did he emphasize? Did you notice that the window shutters are closed? What meaning, if any, do you attach to this? Carefully study each of the items in the room. Do these items tell you anything about the artist's feelings or mood?

Staged Photograph of a Room

A room of a very different kind appears in **Figure 9–3.** This room is different from van Gogh's not only in its content but also in the medium the artist chose. This work is a **staged photograph.** Far from an ordinary

◆ **Figure 9–2** **What personal "stamp" has the artist placed on his room? In what ways is this room similar to yours? How is it different?**

Vincent van Gogh. *Bedroom at Arles.* 1888. Oil on canvas. 73.6 × 92.3 cm (29 × 36⅜″). The Art Institute of Chicago, Chicago, Illinois. Helen Birch Bartlett Memorial Collection.

snapshot, this is *a photographic composition that makes use of artificial images or processes.* In this case, Sandy Skoglund sculpted each of the goldfish from clay. She also painted the room to look like an underwater environment. Then she used models to pose while she photographed the room.

Examine the strange world the artist has created. Notice the title. Can you think of other creatures who, like goldfish, live in a "controlled environment"? Maybe you keep such creatures as pets. Imagine waking up in a room like this one!

Check Your Understanding

1. Why did van Gogh choose to paint a picture of his room? What did he hope to communicate through his painting?
2. Describe the process Sandy Skoglund used to create her staged photograph.

Meet the Artist

Vincent van Gogh (1853-90)

Cultural connection. Vincent van Gogh is considered one of history's greatest painters, and his work had an enormous influence on modern art. After his death, van Gogh's paintings became extremely popular and sold for extraordinary amounts of money. Surprisingly, though, the artist sold only one painting during his lifetime.

Born in the Netherlands in 1853, Vincent van Gogh was the oldest child of a minister. In 1880, he decided to focus on painting as a career. He lived in Paris and later moved to Arles in southern France. In Arles, van Gogh created some of his most famous works, such as the painting in **Figure 9–2.** Although he painted for only ten years, he produced more than 800 paintings and 700 drawings. After a lifelong struggle with mental illness, van Gogh committed suicide at the age of 37.

To learn more about van Gogh and his work, click on Artist Profiles at art.glencoe.com.

◆ **Figure 9–3** **Compare how the room in this staged photograph is different from the painting in Figure 9–2. What kind of color scheme did the artist use?**

Sandy Skoglund. *Revenge of the Goldfish.* 1981. Staged photograph. Lorence Monk Gallery, New York, New York.

Getting from Place to Place

Whether a place is outdoors or inside, public or private, one thing is sure: To reach it requires following a road or path. Roads and paths are not only a means to an end. They can be an adventure all to themselves. Consider as an example the country lane in the picture in **Figure 9–4.** Notice that the main road shown stretches as far as the eye can see. Let your mind wander as you glimpse this enchanting rural scene. Where does this road lead? What will be waiting there when you arrive? Where will you end up if you turn left? If you turn right? The artist used his imagination in creating this picture. He leaves it to viewers to use their own imagination to answer questions like these.

◆ **Figure 9–4** **Grant Wood painted using an art style known as Regionalism. This is art that draws upon local scenes from specific parts of the country. Can you tell what part of the country this picture represents?**

Grant Wood. *New Road*. 1939. Oil on canvas on paperboard mounted on hardboard. 33 × 37.8 cm (13 × 14⅞″). National Gallery of Art, Washington, D.C. Gift of Mr. and Mrs. Irwin Strasburger. Image © 2003 Board of Trustees.

"The Road Not Taken"

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

◆ **Figure 9–5** "The Road Not Taken" by Robert Frost.

Roads in Literature

Roads are not only a subject in artworks. They are also a subject in works of literature. One of these appears above in **Figure 9–5.** It is a poem by the twentieth-century American poet Robert Frost. As in the painting, Frost describes a point where two roads meet. The speaker of the poem is faced with a big decision. Read the poem. Then decide what you would do if you were in the speaker's place.

Make the Connection

Take Another Look

1. Which of the two roads does the speaker of the poem take? Why does the speaker choose that road?
2. Roads are used as a symbol in this poem. What do roads stand for?
3. The poem, like the painting, offers visual details about the two roads. The painting, like the poem, shows a fork in the road. What other similarities can you find between the roads depicted in the poem and artwork?

Art & Reading

Creating a road picture. Think of an unusual or interesting road in your own community or that you have seen. It might be a very winding road or one that leads to a fun location. Create a drawing of this road. Then write a poem describing what waits at the end of the road.

LESSON 3

Architectural Design

Think about the word *home*. Where do you head when you "go home"? For some people, "home" is a cozy apartment. For others, it is a sprawling mansion. For still others, it is a shelter made of straw or fabric. These are just some of the forms that dwellings have taken since the earliest people set up housekeeping in caves.

In this lesson, you will expand your understanding of the place called *home.* You will also learn about some of the challenges of home design facing **architects**—*artists who plan and create buildings.*

A Home of the Past

Imagine that you are going to design a house for yourself, and money is no object. What sort of dwelling would you build? What kinds of features would you include inside? It was precisely these questions that faced a king who ruled France in the 1700s. This king, Louis XIV, had very lavish tastes. His answers to part of these questions appear in the photograph in **Figure 9–6.**

This is a single room in the house Louis XIV had built for himself. The building, the Palace

◆ **Figure 9–6** **How do you think this room demonstrates Louis XIV's goal of building his power as king of France?**

Louis Le Vau and Jules Hardouin-Mansart. The Hall of Mirrors at the Palace at Versailles, France. 1646–1708. Erich Lessing/Art Resource, NY.

at Versailles (vuhr-**sye**), was named for the Paris suburb where it was built. Study the room. It is interesting not only for what it reveals about the king. It is also interesting for the new art style it launched. That style was called **Rococo** (roh-**koh**-koh). This is *an art style of the 1700s that emphasized graceful movement, curving lines, and delicate colors.* Rococo architecture relied on the heavy use—sometimes overuse—of pattern. Notice how every surface is covered in one kind of rich decoration or another. What words would you use to describe this room?

A Home of the Twentieth Century

Compare the two buildings in Figures 9–6 and **9–7.** What differences do you detect?

◆ **Figure 9–7** **Notice the use of vertical and horizontal lines on the exterior of this building. What would you expect the inside of this house to look like?**

Frank Lloyd Wright. *Fallingwater House,* Bear Run, Pennsylvania. 1936. © 1997, The Frank Lloyd Wright Foundation, Scottsdale, Arizona.

Time & Place

Prairie-Style Architecture

Historical connection. During the Industrial Revolution of the 1800s, mass production enabled the United States to become an industrial society. With mass production, however, the level of artistic quality declined. In architecture, Frank Lloyd Wright's prairie style was a reaction against this loss of artistry.

The prairie style, was intended to promote an old-fashioned lifestyle and a sense of art and individuality. Prairie houses were built low to the ground, emphasized horizontal lines, and were designed to blend in with the landscape. The interior featured an open floor plan where one room flowed into another. Wright's later architecture reflected many of these design principles (see **Figure 9–7**).

Obviously, the house on this page has much simpler and cleaner lines. The most striking thing about it, though, is its location. It was built on a rocky ledge directly above a small waterfall. The house, designed by twentieth-century architect Frank Lloyd Wright, even earned a nickname based on its unusual setting: "Fallingwater."

Notice the way in which the house blends into its natural surroundings. Its horizontal lines echo the natural rock formations, its vertical ones the cascading water. Wright once commented, "A house should not be *on* a hill, it should be *of* a hill." What do you think the architect meant by these words? How is this idea reflected in Figure 9–7?

Check Your Understanding

1. How is Rococo style captured in the Palace at Versailles?
2. How did architect Frank Lloyd Wright make *Fallingwater House* feel like part of nature?

LESSON 4

Creating a Fanciful Exterior

If you thought gingerbread houses were the stuff of fairy tales, think again. The buildings in **Figures 9–8** and **9–9** both look as though they might be made of gingerbread. Yet, both are real structures, made of hard materials. The house in Figure 9–8 represents a style of architecture popular in the 1800s. The building with the onion-shaped domes is even older. It was built in the city of Moscow in Russia during the 1500s. The structure was a cathedral and has now been turned into a museum.

◆ **Figure 9–8** **What kinds of shapes have been used to decorate this house?**

Victorian "Painted Lady" (gingerbread house).

◆ **Figure 9–9** **This is a cathedral in Russia. Identify and analyze how the art elements of texture, shape and color have been used to decorate this structure. How are the principles of pattern and rhythm used?**

St. Basil's Cathedral, Moscow. 1551–60.

What You Will Learn

You will make an elevation of a house like the one in Figure 9–8. An **elevation** is *a drawing of an outside view of a building.* Your elevation will show the **façade** (fuh-**sahd**). This is *the front of a building.* In your design, you will include a porch and other features of the house. You will use a combination of lines and shapes to decorate the surfaces. Finally, you will make a decorative border for your drawing with cut geometric shapes. These will follow a regular rhythm, which is explained in Chapter 2, page 33.

What You Will Need

- Pencil and sketch paper
- Assorted colors of construction paper, 12 x 18 inches
- Oil pastels or crayons
- Small sheet of paper or paper towel
- Scraps of construction paper
- White glue

What You Will Do

1. Study the house in the picture. Complete several quick sketches of a similar house. Begin with simple shapes such as squares, triangles, rectangles, and half circles. Use these to build arches, towers, and c**olumns.** These are *vertical posts that rise to support another structure.* Add a porch and a variety of window and door shapes.
2. Choose your best sketch. Using oil pastels, transfer your design to a sheet of construction paper. Begin with a light color of pastel. Use this to draw the lines and shapes of the house, doors, and windows. While you work, place a small sheet of paper or a paper towel under your hand. This will prevent the colors from smearing.
3. Add railings and decorative touches like the ones in Figure 9–8. Use different combinations of repeated lines—straight, zigzag, curved—and shapes to invent patterns, natural rhythms, and textures. Decorate every surface of the house.
4. After your drawing is complete, make a border for the picture. Use small squares of construction paper for this. Choose colors that complement your house design. For variety, you may want to cut some of the squares into triangles, circles, diamonds, or other shapes. Layer the shapes and colors to make a regular or alternating rhythm around the picture. Glue them down.

Evaluating Your Work

- **Describe** Does your house have features and decorations like those in Figure 9–8?
- **Analyze** Did you use a variety of patterns, textures, and details to decorate all the spaces of the house?
- **Interpret** What part of the house looks the most important? What details contribute to this feeling?
- **Judge** Compare your house with the one in Figure 9–8. Explain how they are alike and how they are different. Is your design successful?

◆ **Figure 9–10** **Student work. A fanciful exterior.**

STUDIO OPTION

Demonstrate technical skills effectively to produce a ceramic version of your fanciful exterior. Use the slab method to make the base of your façade. Attach various architectural details to your base creating a relief. Finally, use glaze or paint to enhance it with color. Refer to Technique Tips on page 285.

Visual Art Journal

Conduct in-progress analyses of personal artworks. As you begin step 2, analyze your work and select your best sketch. Keep the other sketches in your portfolio to show your progression as an artist.

LESSON 5

Cityscapes

Cities have been around in one form or another for more than 7,000 years. Like rooms, however, they have begun to appear as subjects of art only recently. In this lesson, you will learn about various ways in which artists have viewed and portrayed cities. You will also learn about the contributions of architects to the changing face of cities.

The City in Art

Factories, traffic jams, and high-rise apartment buildings are all part of modern city life. They are also a theme in some cityscapes. A **cityscape** is *a drawing or painting focusing on large buildings and other objects found in cities.* As an art form, the cityscape dates back to the early 1700s.

At the beginning of the twentieth century, the focus of the cityscape began to shift. Many artists began concentrating on the less glamorous aspects of the inner city. Such a painting appears in **Figure 9–11.** On its surface, the painting is a realistic picture of an industrial scene. Included are plant buildings, loading docks, girders, pipes, and assorted heavy machinery. The painting does not stop there, however. Notice its organization. Observe the use of geometric forms and shapes. Count the many horizontals, verticals, and diagonals. Note the careful combination of light and dark values of a single hue. In what way can this painting be said to be greater than the sum of its parts?

The Art of the Skyscraper

Ancient cities were located in spacious river valleys such as along the Nile in Egypt. They had plenty of room to spread out. This

◆ **Figure 9–11** **Find the pipe running across the center of this carefully composed work. What other object follows a straight path, then veers off at the last instant? What other "echoes" of lines and shapes can you find?**

Charles Sheeler. *City Interior.* 1936. Aqueous adhesive and oil on composition board. 56.2 × 68.4 cm (22 × 27″). Worcester Art Museum, Worcester, Massachusetts. Elizabeth M. Sawyer Fund in memory of Jonathan and Elizabeth M. Sawyer.

is not true of modern urban centers such as New York, London, and Tokyo. In the last hundred years, these overcrowded cities have had only one direction in which to go. That direction is up.

The solution to the problem of limited space was solved toward the close of the 1800s. The person credited with the solution was a pioneering Chicago architect. His name was Louis H. Sullivan. Sullivan hit upon the idea of a steel frame made of crisscrossing beams. To this day, Sullivan's steel "skeleton" is at the heart of every skyscraper. An example of this modern architectural wonder appears in **Figure 9–12.** What steps has the architect taken to make this structure less boxlike than other skyscrapers you may have seen?

Check Your Understanding

1. What is a *cityscape?*
2. What was Louis H. Sullivan's contribution to modern-day architecture?

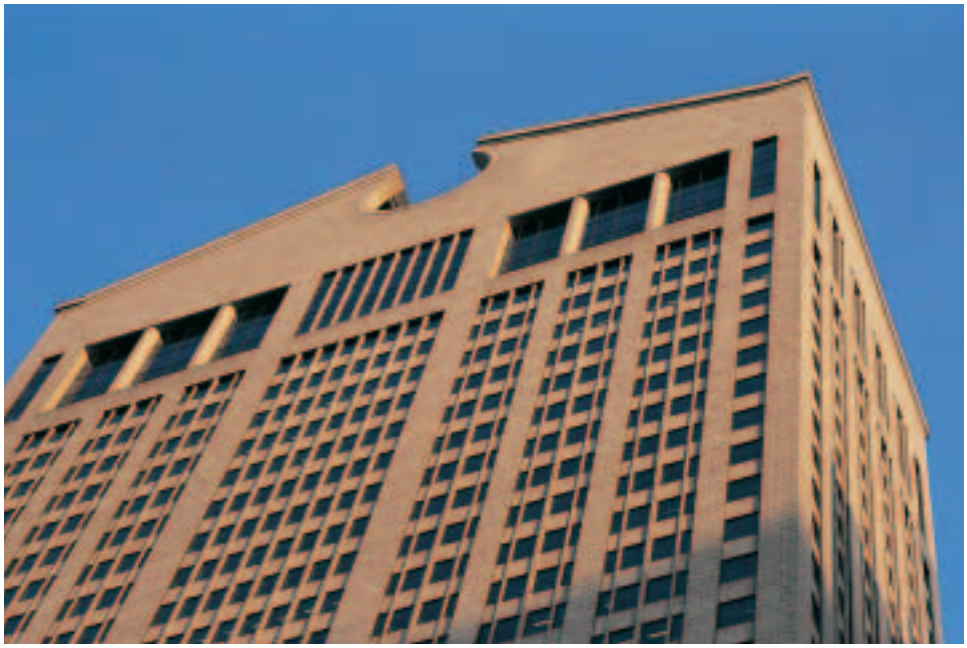
Studio Activity

Drawing a Building Detail

Use direct observation. Organize ideas from the environment. With sketchbook in hand, walk through your community. Be on the lookout for buildings with interesting or unusual designs. Once you find such a building, make a detailed sketch of a section of it. You might concentrate on a single floor, a corner, or even a window or door. Illustrate as many different types of lines and textures as you can.

PORTFOLIO

Take a photograph of the detail you selected to draw. Put it in your portfolio with your drawing. Use the photo to refresh your memory if you decide to redraw your artwork at a later time.



◆ Figure 9–12 Compare and contrast this architectural design with that in Figure 9–7.

Philip Johnson and Associates. AT&T Building, New York, New York.

LESSON 6

Creating a Mixed-Media Cityscape

There is something magical about the sights and sounds of the big city. Some cities, even at night, seem to give off energy and electricity. One such place is the focus of **Figure 9–13.** Do you recognize this city? It is New York. One artist who fell under its spell was a painter named John Sloan. Sloan belonged to *a group of American Realists who worked at the beginning of the twentieth century.* Because there were eight in the group, they referred to themselves simply as **The Eight.**

In their paintings, The Eight realistically recorded the images of everyday life in the big city. Look closely at the cityscape in Figure 9–13. At its center, an elevated commuter train roars around a curve partially hidden by a low-rise building.

What You Will Learn

You will create a city skyline. Your work will be made up of buildings cut from construction paper in a variety of hues. These will be set against a watercolor background suggesting day or night. To create a sense of space, you will place darker-colored buildings in the bottom foreground. These will overlap lighter-colored buildings placed higher in the picture plane.

What You Will Need

- Pencil and sketch paper
- White drawing paper, 12 x 18 inches
- Water container
- Watercolor paints
- Large brush

◆ **Figure 9–13** **Critics, scornful of the subject matter of The Eight's work, dubbed the group the *Ashcan School.* What other art movements have you learned about with similar stories?**

John Sloan. *The City from Greenwich Village.* 1922. Oil on canvas. 66 × 85.7 cm (26 × 33¾″). National Gallery of Art, Washington, D.C. Gift of Helen Farr Sloan.

- Colored construction paper
- Crayons or oil pastels
- Ruler or other straightedge
- Scissors, white glue

What You Will Do

1. Complete several sketches of city skylines. Include overlapping buildings of different sizes and shapes. Add details such as windows and signs.
2. With the brush, cover the sheet of white drawing paper evenly with water. Decide whether your scene will take place at night or during the day. Depending on your choice, load a brush with a dark (for night) or light hue of watercolor paint. Add color to the wet paper. Do not worry that the color "bleeds," or runs. In fact, you may wish to use two or more colors, allowing them to mix together.
3. Set your watercolor painting aside to dry.
4. Referring to your sketches, cut out different building shapes from colored construction paper. Use a straightedge and scissors for this task. Cut larger buildings from the darker paper and smaller buildings from the lighter ones.
5. Arrange your cut-out buildings on the dry watercolored sheet. About a third of the way down from the top of the sheet, start arranging the smaller, lighter-colored buildings. Place the darker buildings closer to the bottom of the sheet—in the "foreground." Do these last, so that they overlap the lighter buildings. When you are satisfied with the placement of your buildings, glue them down.
6. Draw windows, signs, and other details with oil pastels or crayons.

Evaluating Your Work

- **Describe** Does your picture look like a city skyline?
- **Analyze** Do the sizes, colors, and placement of your buildings create the feeling of space?
- **Interpret** Does the sky suggest a particular time of day?
- **Judge** Are you pleased with your picture? What do you like best about it?

◆ **Figure 9–14** **Student work. A mixed-media cityscape.**

Reflective Thinking

Critical Evaluation. Analyze the original portfolios of your peers. Select a few of their artworks and form conclusions about formal properties and historical and cultural contexts. How have they applied the elements and principles of art to communicate their ideas? Do you notice any form of improvements in their skills?

Visual Art Journal

Express a variety of ideas based on direct observation. Walk around your neighborhood. Sketch details of interesting shapes and objects, such as street lamps, park benches, fences, etc. Think of different adjectives you could use to describe your neighborhood.

The Outdoors

The invention of the airplane in 1903 by the Wright Brothers changed the way people viewed their world. From the air, nothing on earth seemed as powerful or important as it did at eye level. Cars, buildings, and even entire cities looked like toys. Roads and rivers looked like small ribbons. Plowed fields became so many squares on an endless patchwork quilt.

As you will see, this new view of our world was to have a lasting impact on another world. That was the world of art.

Landscapes

As noted in Chapter 6, successful *landscapes*—representations of scenes from nature—invite the viewer in. They tempt you with their shapes and colors.

A very different approach to landscape painting was taken by the artist responsible for **Figure 9–15.** This landscape, completed in 1980, does not invite you *into* it. Rather, it begs your eye to move *across* it. In this artwork, you follow the line of a road that winds through the countryside. On your journey, you pass clumps of trees, tennis courts, and houses. What sets this painting apart is the ever-shifting point of view and brilliant analogous colors—purples, reds, oranges. The subject is a well-known stretch of road in southern California. The artist has attempted to capture not only how the scenery looks to him but also how it feels. Notice that you may start your trip at either the left edge or right edge of the painting. What differences do you detect when you view the work beginning from one side or the other?

Seascapes

Even before the invention of the airplane, artists were recording broad vistas and panoramas. A **panorama** is *a complete view of an area in all directions.* One popular panoramic subject is exhibited in **Figure 9–16.** This work is a **seascape**, a *drawing or painting of the ocean and objects found on or around it.*

This particular seascape was completed just four years before the Wright Brothers

◆ **Figure 9–15** **Analyze the interdependence of the art element line and principle movement. What feeling does this painting evoke?**

David Hockney. *Mulholland Drive: The Road to the Studio.* 1980. Acrylic on canvas. 218.4 × 617.2 cm (86 × 243″). Los Angeles County Museum of Art, Los Angeles, California. Purchased with the funds provided by the F. Patrick Burnes Bequest.

took to the sky. Examine the painting. Much of the work is given over to an endless expanse of blue-green water, its surface flecked with whitecaps. The centerpiece, of course, is a small boat. Did you notice that the craft's mast is missing? It and its lone occupant are in trouble as the boat bobs helplessly on the water. The danger is made greater by a school of sharks circling the boat. Did you notice the creatures' black fins jutting above the water? Look even more carefully, and you will also notice a ship on the horizon. Its sails are barely visible as gray shapes against the white of the clouds. The artist, it seems, has provided a faint ray of hope—or has he? It is up to you, the viewer, to decide how this drama unfolds. Will the ship rescue the man before it is too late? Are those on board even aware of his presence?

Check Your Understanding

1. What is a panorama? Describe the panoramas in the two paintings on these pages.
2. Describe all the dangers facing the figure in the seascape on this page.

Meet the Artist

Winslow Homer (1836–1910)

Cultural connection. Winslow Homer was a nineteenth-century American artist best known for his realistic and dramatic paintings of the sea. Homer was born in Boston, Massachusetts, in 1836. At age 19, he worked as an apprentice to a lithographer and then became a freelance illustrator a few years later. During the American Civil War, he illustrated scenes from the battlefields for *Harper's Weekly* magazine.

In 1866, Homer traveled to France and stayed for nearly a year. His work was not noticeably different upon his return. In 1881, however, a trip to Tynemouth, England, did evoke a change in his art. After visiting Tynemouth, a small fishing port, the sea became the focus of Homer's work (see **Figure 9–16**). On returning to the United States, Homer moved to Prouts Neck, a coastal fishing village in Maine. There, he created many of his most well-known seascapes.

To learn more about Homer and his work, click on Artist Profiles at **art.glencoe.com**.

◆ **Figure 9–16** **What do you feel poses the greatest threat to the man on the boat?**

Winslow Homer. *The Gulf Stream*. 1899. Oil on canvas. 71.4 × 124.8 cm (28⅛ × 49⅛"). The Metropolitan Museum of Art, New York, New York. Catherine Lorillard Wolfe Collection, Wolfe Fund, 1906.

LESSON 8

Creating a Seasonal Panorama

You have examined panoramic views of land and of water. The painting in **Figure 9–17** gives you two vistas in one. In the near distance, just below the hill on which the viewer is standing, is a city—Genoa, Italy. Beyond is a stretch of sea rippling and shimmering in the sunlight. Notice how the strong Mediterranean sun glints off the stark white houses. What do you think it would be like to visit this combined city-seascape in person? Do you think cooling breezes from the sea might counter the noonday heat?

In making this painting, the artist faced a challenge. That challenge was capturing the dazzling effects of bright sunlight and its reflected light on a clear summer day. In this lesson, you will face a similar challenge.

What You Will Learn

You will paint a landscape that shows a particular season. You will begin by selecting hues, values, and intensities that suggest heat or cold, sunlight or shade. You will choose warm or cool hues and vary value and intensity depending on your purpose. For more on hue, value, and intensity, see pages 8–10 in Chapter 1.

What You Will Need

- Pencils and sketch paper
- White drawing paper, 9 x 12 inches or larger
- Tempera paints
- Brushes
- Mixing tray
- Paint cloth

◆ **Figure 9–17** **Which part of the painting is your eye drawn to first? Why do you think this is?**

Jean-Baptiste-Camille Corot. *View of Genoa.* 1834. Oil on paper mounted on canvas. 29.5 × 41.7 cm (11⅝ × 16⅜″). Art Institute of Chicago, Chicago, Illinois. Mr. and Mrs. Martin A. Ryerson Collection, 1973.1017.

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art media and materials to produce a painting of a seasonal panorama. Brainstorm with classmates a list of objects associated with landscapes, cityscapes, and seascapes.
2. Choose one of the four seasons. Make several sketches of a panoramic outdoor scene that shows this season. It may be a landscape, seascape, or cityscape. Include at least four objects from the list you made. Tailor your choices to the season you have selected.
3. Transfer your best sketch to the white drawing paper. Paint your scene with colors that will help convey the season. Choose light values of high-intensity warm colors for warmer seasons. Choose dark values of low-intensity cool colors for colder seasons.

Evaluating Your Work

- **Describe** Did you use at least four objects selected from the list you brainstormed? Can these objects be easily identified?
- **Analyze** How did you use warm or cool colors to suggest heat or cold? How did you use light and dark values and bright and dull intensities to show sunlight and shadow?
- **Interpret** How did your color choices contribute to the mood in your painting?
- **Judge** Are you pleased with your picture? What is its best feature?

◆ **Figure 9–18** Student work. A seasonal panorama.

PORTFOLIO IDEAS

Find an artwork in this chapter that has a dramatic feeling. What elements of art did the artist use to create the artwork's expressive qualities? What principles of art were used? Create an artwork for your portfolio that expresses a dramatic feeling. Include your preliminary sketches and any notes you made to explain the technical skills you demonstrated.

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Interactive Games
- Museum Web Links
- Studio Activities

Ashcan Artists Paint the Town

Some painters made gritty city life their subject.

When a critic labeled a group of artists the "Ashcan School," he was talking about the gritty, urban images these artists painted. Ashcan School paintings departed from those of the previous period. In the late nineteenth century, painters had portrayed peaceful and calm landscapes of the American countryside.

In the early twentieth century, urban centers like New York City became the new American "frontier." European immigration, industrialization, and migration from farms to cities began to change how—and where—Americans lived.

It was this "new" America that John Sloan (1871–1951) and other Ashcan artists depicted. Sloan painted "ordinary" people and their daily lives enjoying the dance halls and parks of New York City. Sloan's thick, quick brushstrokes reflect the fast-paced lives that city dwellers led. Although Sloan painted people, he was less fascinated by them than the busy, noisy city in which they lived.

PHILADELPHIA MUSEUM OF ART/CORBIS

John Sloan. *The White Way.* 1922. The painting shows Times Square in Manhattan during a snow storm.

MEMORIAL ART GALLERY, ROCHESTER

John Sloan. *Election Night.* 1907.

John Sloan described his experience of Election Day in his diary on November 5, 1907: "After dinner . . . out again and saw the noisy trumpet blowers. . . . A good humorous crowd, so dense in places that it was impossible to control one's movement."

TIME TO CONNECT

Some artists in the United States explored the everyday life of the cities, and some depicted pastoral scenes of the country.

- **Compare and contrast artworks of artists such as John Sloan, George Bellows, Isabel Bishop, and others with artists like Albert Bierstadt and Thomas Moran.**
- **Create a Venn diagram depicting their differences in style and subject matter and what the artists might have shared in common.**

Chapter 9 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 10. After each number, write the term from the list that best matches each description below.

architects	façade
cityscape	panorama
columns	Rococo
The Eight	seascape
elevation	staged photograph

1. Vertical posts that rise to support another structure.
2. An art style of the 1700s that emphasized graceful movement, curving lines, and delicate colors.
3. The front of a building.
4. A complete view of an area in all directions.
5. A drawing or painting focusing on large buildings and other objects found in cities.
6. A drawing or painting of the ocean and objects found on or around it.
7. A group of American Realists who worked at the beginning of the twentieth century.
8. Artists who plan and create buildings.
9. A photographic composition that makes use of artificial images or processes.
10. A drawing of an outside view of a building.

REVIEWING ART FACTS

Number a sheet of paper from 11 to 14. Answer each question in a complete sentence.

11. Why did van Gogh choose to paint a picture of his room?
12. What is the name of the palace Louis XIV had built for him? What side of the king's personality does this palace reflect?
13. What change took place in the painting of cityscapes at the turn of the twentieth century?
14. What was the contribution of Louis H. Sullivan to the look of cities today?

CROSS-CURRICULUM CONNECTIONS

15. **Language Arts.** Imagine that you are a real estate agent. Your job is to describe homes that are for sale. Choose one of the dwellings in Figures 9–6, 9–7, or 9–8. Write a paragraph describing the structure. Identify the type of individual who might feel at home in the dwelling you have chosen. Explain how you came to this conclusion.
16. **Geography.** Genoa, Italy—the city shown in Figure 9–17—has a celebrated past. Using an encyclopedia or other resource, find out more about Genoa's past and present. What is the city most noted for today? Write your findings in a report.

Web Museum Activity

Los Angeles County Museum of Art, Los Angeles, California

In this chapter, you learned how places inspire artists and how artists represent these special places. Artists illustrate their personal view of the world in their artwork. You can visit different places across the world through an artist's eyes. Explore the various destinations by going to art.glencoe.com and clicking on the Los Angeles County Museum of Art link.

Through a variety of artworks, you will discover new places and revisit others in a new way. What did you learn when exploring these places? What did it reveal about the artist? After reading this chapter, why do you think artists represent places?

Focus On ◆ **Figure 10–1** **Tribal art has very personal and symbolic meaning to the people who make them. Look for the bird images and the rich patterns created with repeated lines and shapes.**

Melanesia, New Ireland, northwestern region. *Head of a malagan figure.* Early twentieth century. Wood, paint, and opercula. 97.8 × 46.4 × 31.1 cm (38½ × 18¼ × 12¼″). Dallas Museum of Art, Dallas, Texas. The Roberta Coke Camp Fund.

Chapter 10

Examining Objects

> *"Culture is something that evolves out of the simple, enduring elements of everyday life; elements most truthfully expressed in the folk arts and crafts of a nation."*
>
> —Thor Hansen, paleontologist

Quick Write

Interpreting the Quote Look at **Figure 10–1** and then read the quote. Write about the objects and symbols that define your culture today. What will you want to transmit to future generations?

Some objects are prized possessions. Certain prized possessions are also valuable items, like a rare coin or stamp. Others can hold value only to their owner. You might have a most prized possession, such as a torn ticket stub, an old toy, or a tarnished locket.

It is this second, hidden meaning of objects that makes them candidates for art subjects. In this chapter, you will learn about ways in which artists see the inner beauty in ordinary things. You will also discover how artists give these objects special significance by painting them or shaping them from clay or precious metals and gems.

After completing this chapter, you will be able to:

- Explain how artists perceive objects from their environment.
- Define the term *applied art*.
- Compare art objects from a variety of cultures.
- Use a variety of media to create original art objects.

KEY TERMS

perceive
watercolorist
applied art
vessel
pendant
pottery
slip
kiln
jewelry

LESSON 1

Objects in Nature

Artists have a special way of looking at things. They look at the ordinary and see the extraordinary. They look at a rain-slicked fence in the countryside and see a study in color and form and texture. They look at a battered old shoe and see a wholeness—a unity—that goes beyond the scuffed leather and tattered laces.

Some artists are born with this ability to "see." Others are trained to **perceive**—to *become aware through the senses of the special nature of objects.* In this chapter, you will share several artists' one-of-a-kind visions of objects in the world around them. You will also sharpen your ability to perceive.

Nature Studies

"Stop and smell the roses." Are you familiar with this saying? It underscores the idea that there is much that is beautiful and exciting in nature, if only we take the time to notice it.

Artists have been seeking out and perceiving the beauty in nature throughout the ages. The works on these pages are the result of two stops to "smell the roses." The paintings were made at different times and in different places. Yet, a common link exists between them. Both record objects found in nature.

◆ **Figure 10–2** **Analyze the interdependence of color and value in this painting.**

Georgia O'Keeffe. *Red Cannas.* 1927. Oil on canvas. 91.8 × 76.5 cm (36⅛ × 30⅛"). Amon Carter Museum, Fort Worth, Texas. © 1997 The Georgia O'Keeffe Foundation/Artists Rights Society (ARS), New York, NY.

An Object Up Close

The subject of the painting in **Figure 10–2** is an object of a type you have seen. Did you immediately recognize it as a brightly colored tropical flower? If you did not, the reason may have to do with the way in which the artist represented it. Notice the size of the painting. Why would any artist choose to magnify an image of a flower many hundreds of times?

The answer rests with events of the period in which the artist, Georgia O'Keeffe, lived. O'Keeffe was active in the early 1900s. The world was changing fast. Tall buildings were going up in big cities such as New York, where O'Keeffe lived. Convinced that people had begun to overlook nature's wonders, O'Keeffe painted her subjects larger than life, just like the buildings.

An Object from Long Ago

The painting in **Figure 10–3** focuses on a plant native to the artist's homeland. In this case, the plant is bamboo. The artist was from China. Look closely at this work. See the care given to each small leaf. The elegant lines call to mind calligraphy (kuh-**lig**-ruh-fee)—the art of beautiful writing. In fact, the artist was a noted calligrapher in his day. What quality of this work do you think prompted some viewers to call it a portrait of an actual plant?

Meet the Artist

Georgia O'Keeffe (1887–1986)

Cultural connection. Georgia O'Keeffe was deeply inspired by nature. Her most famous works are her flower paintings (see **Figure 10–2**). Born in Wisconsin in 1887, O'Keeffe knew from an early age that she wanted to be a painter.

Following her dream, she studied at the Art Institute of Chicago and the Art Students League of New York. O'Keeffe spent a great deal of time in New Mexico and moved there permanently after the death of her husband, artist Alfred Stieglitz.

In New Mexico, she created many paintings of natural forms in and around the desert, including animal bones, rocks, shells, and mountains. Compare the use of color and value in O'Keeffe's artwork, *Red Cannas,* with Figure 10–3.

To learn more about O'Keeffe and her work, click on Artist Profiles at art.glencoe.com.

Check Your Understanding

1. Define the term *perceive.*
2. Why did Georgia O'Keeffe paint flowers on such a large scale?

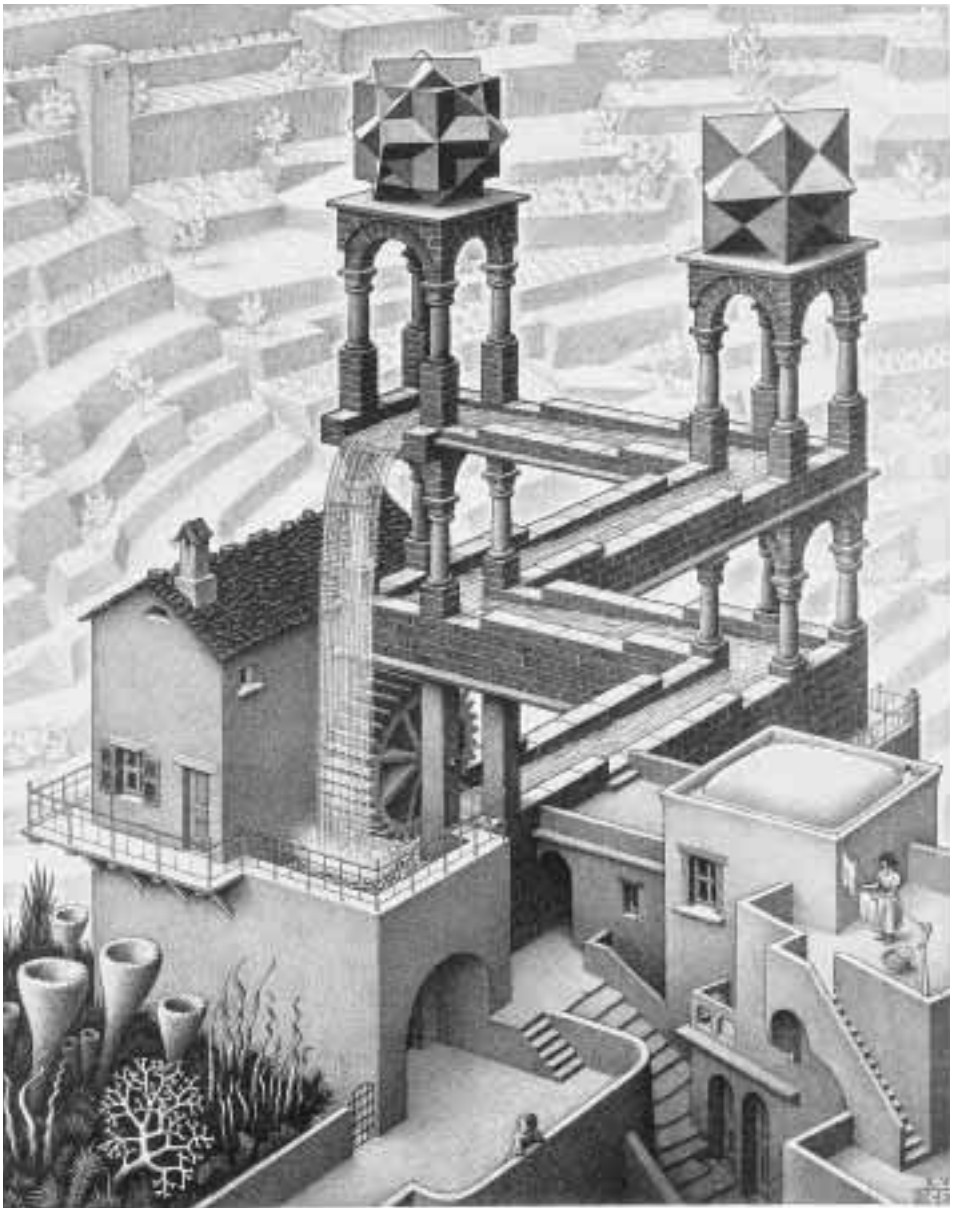
◆ **Figure 10–3** **This ink painting of an actual bamboo plant shows many of its characteristics. How has the artist made some leaves look near and others look farther away?**

Lik'an. *Ink-Bamboo.* (Detail.) 1308. Handscroll, ink on paper. 37.5 × 236.2 cm (14¾″ × 7′ 9″). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: Nelson Trust.

Impossible Objects

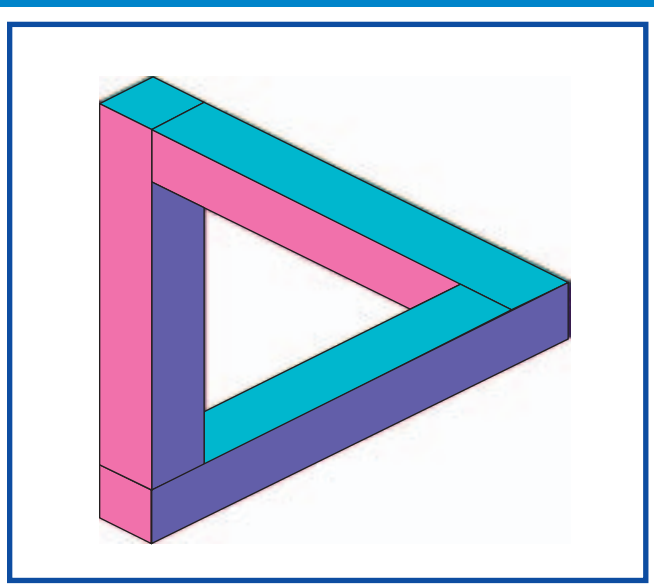
When searching for new ideas, artists turn to a variety of sources. Sometimes they find inspiration in current events. Other times, they turn to literature or music.

The artwork in **Figure 10–4** was inspired by an unlikely source—geometry. This was true of almost all the works by this artist, M. C. Escher. Look at the artwork again. It shows a seemingly ordinary waterwheel. When you study this object closely, however, you begin to see a few odd things. Notice how the water seems to be running uphill. It is defying the laws of gravity. Another problem can be found in the path of the channel carrying the water. Try tracing this path with your finger. Begin at the bottom of the water wheel. Look at how the channel runs backward, then



◆ **Figure 10–4** **Escher used an impossible object as the basis of this artwork.**

M. C. Escher. *Waterfall.* 1961. Lithograph. © 1998 Cordon Art-Baarn-Holland. All rights reserved.



◆ **Figure 10–5** The Penrose triangle.

makes a 90-degree turn to the left. Somehow, strangely, the water is now above the point where it started!

Impossible Forms

Escher came up with the idea for this impossible structure after viewing the form shown in **Figure 10–5.** This object was created by a British mathematician named Roger Penrose. It looks at first like an ordinary triangle. Look carefully, however, and you will notice that this triangle has three right angles. You may recall learning the following two geometry facts:

- A right angle has 90 degrees.
- The sum of the angles in a triangle equals 180 degrees.

Here lies the mystery—and impossibility—of Escher's unusual water wheel. It is an impossible structure because it is based on an impossible object.

MAKE THE CONNECTION

Take Another Look

1. Look again at Figure 10–4. Escher used the Penrose triangle three times in this artwork. Can you locate them?
2. Add the sum of the three right angles in Figure 10–5. How is this number different from the sum of the angles in a real triangle?

ART & MATH

Sketch an impossible object. Practice sketching the Penrose triangle. You may find it difficult to draw at first. Once you have mastered this geometric form, try creating a building made from it. Share your completed building with classmates.

LESSON 3

Grouping Objects

Have you ever been warned that "you can't mix apples and oranges"? Artists have been ignoring this piece of advice for well over 2,000 years. Their works have mixed apples, oranges, and countless other fruits and objects. In this lesson, you will look at two such mixtures. After careful examination, you may decide that the whole can be greater than the sum of its parts.

Objects in Still Lifes

An important scholar once noted that there are no new ideas, just new combinations of old ones. This statement certainly applies to the works of art called still lifes. These are paintings or drawings of inanimate, or non-moving, objects.

The objects depicted in still lifes are familiar. What is unfamiliar is their combination—their arrangement. Each still life presents its subject matter in a new, startling way.

A Western Still Life

As a Western art form, the still life is one of the oldest. Descriptions of realistic paintings of grouped objects appear in Greek writings dating back to about 2400 B.C.

◆ **Figure 10–6** **Compare this still life with the one in Figure 1–2 on page 4. What similarities do you detect? What differences?**

Charles Sheeler. *Suspended Forms*. 1922. Charcoal, black and brown chalk, watercolor. 48.2 × 38.7 cm (19 × 15¼"). The Saint Louis Art Museum, St. Louis, Missouri. Bequest of Marie Setz Hertslet, 123:1972.

◆ **Figure 10–7** **Notice the arrangement of the objects in this still life.**

Suzuki Kiitsu. *Seashells and Plums.* Japanese. Edo Period. Nineteenth century. Color on silk. 34.6 × 29.2 cm (13⅝ × 11½"). Los Angeles County Museum of Art, Los Angeles, California. Etsuko and Joe Price Collection.

A painting fitting this description is shown in **Figure 10–6**. This still life, however, was completed in the twentieth century. Its artist, moreover, was American. Examine the work. It is a detailed, lifelike painting of several ordinary objects. Notice their placement. Would you say they have been arranged haphazardly or with care? Find the single horizontal line in the picture. What does this line represent?

An Eastern Still Life

Like the artworks you learned about in Lesson 1, the two on these pages are separated by time and place. The still life in **Figure 10–7** was completed more than a century before the one in Figure 10–6. The artist who made this second painting was from Japan. The work, in fact, gives us a sense of traditional Japanese design. It also provides an insight into Japanese culture.

Studio Activity

Experimenting with Form and Value

Demonstrate your technical skills. Look again at Figure 10–6. The artist has created a sense of three-dimensional form mainly through *value.* By changing little by little from dark to light values, he makes the objects appear solid and round.

Experiment with this method yourself. Arrange several objects, such as apples, eggs, and jars, on a tabletop. Step back and study this arrangement carefully. Then draw the composition with charcoal. Show gradual changes of value.

PORTFOLIO

In a short paragraph, evaluate the result of the shading technique you achieved with charcoal.

Examine the contents of the painting. These are summed up neatly in the title. What do the first of these items, the shells, reveal about Japan's geography? Look next at the still life's composition. How would you describe the arrangement of the objects? How similar is this arrangement to the one in Figure 10–6? As you study this work, it becomes clear that the artist's goal was to create an elegant, balanced design. Do you think he has succeeded?

Check Your Understanding

1. What is a still life?
2. In what ways are the still lifes on these pages similar? How are they different?

LESSON 4

Painting a Watercolor Still Life

To the average person, an eggplant and a green bell pepper are ingredients of a meal. To artist Charles Demuth, these simple vegetables were ingredients of a still life (**Figure 10–8**). Study this work. It helped secure Demuth's reputation as a great watercolorist. A **watercolorist** is *a painter who works in watercolor.*

In this lesson, you will create your own still life using watercolor and ink. Like the painting in Figure 10–8, yours will feature ordinary vegetables. See if you can paint them in a way that pleases even viewers who usually don't like vegetables!

What You Will Learn

You will complete a watercolor-and-ink painting of two vegetables and a jar or bottle. Create highlights within your painting by leaving some areas of the paper unpainted. Use broken ink lines to strengthen contour lines and to create details and textures.

What You Will Need

- Two different vegetables and a jar or bottle as props
- A length of colorful cloth (optional)
- Pencil
- White drawing paper, 12 x 18 inches
- Watercolor paint
- Large flat brush
- Mixing tray
- Paint cloth
- A wooden skewer
- Black india ink

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art materials to produce a still-life painting. Begin by studying the watercolor in Figure 10–8. Notice that the artist has left some parts of the paper unpainted. Observe how this helps to suggest highlights, while adding a refreshing sparkle to the entire picture.

◆ **Figure 10–8** **Describe the techniques the artist applied to create this painting.**

Charles Demuth. *Eggplant and Green Pepper.* 1925. Watercolor with graphite. 45.7 × 27.9 cm (18 × 11″). The Saint Louis Art Museum, St. Louis, Missouri. Eliza McMillan Fund, 2:1948.

2. With several classmates, select and bring to class two ordinary vegetables and a jar or bottle. These are to be used as subjects for your still life. You may also wish to bring a colorful piece of cloth to serve as a backdrop. Place these objects on a tabletop. Strive for an interesting arrangement.
3. Using light pencil lines, complete a drawing of the still life. Make sure to fill the entire sheet of drawing paper.
4. With a large flat brush, paint your still life. Work with lighter hues first and add darker hues little by little. Use a dry brush technique to apply the paint with single brushstrokes. Avoid scrubbing over painted areas. As you move your dry brush over the surface of the paper, some portions will remain unpainted. Leave them this way.
5. Dip the wooden skewer into black india ink. Use this to create broken lines to emphasize contours or edges and to add details and textures.

Evaluating Your Work

- **Describe** Identify all the objects in your painting.
- **Analyze** Did you leave areas of your picture unpainted to suggest highlights and give your work a fresh look? Did you use broken ink lines to sharpen contours and add details and textures?
- **Interpret** Would you describe your work as light and fresh-looking, or dark and somber?
- **Judge** Do you think you succeeded in making a visually appealing painting using ordinary vegetables? Why or why not?

◆ **Figure 10–9** Student work. Watercolor still life.

PORTFOLIO IDEAS

From time to time, review your portfolio contents. If you have been using it to hold all your notes, sketches, and finished artworks, you might want to review your selections and replace some of your entries. Remember, your goal is to present a portfolio of works that communicates your growth as an artist.

Visual art Journal

Form generalizations about the interdependence of the art elements and principles in Figure 10–8. Next, describe in your journal your use of the art elements and principles in your still life.

Art Objects

The artworks you have examined thus far in this chapter were created with a common purpose. That purpose is to appeal to the viewer in terms of its subject, content, or composition. Most fine art shares this purpose. However, some art serves an everyday use as well. Such *works of art that are made to be useful as well as visually pleasing* are known as **applied art**.

Vessel from Long Ago

Look at **Figure 10–10.** This art object is a **vessel**, a *hollow utensil made to hold something.* Vessels come in all shapes and sizes. They also serve a wide variety of purposes. The vessel pictured here was used for drinking. Pitchers and vases are other examples of vessels.

Look closely at Figure 10–10. This drinking vessel is called a *rhyton.* It was created about 2,500 years ago in the ancient kingdom of Persia. The object is made mostly from a single piece of gold. A gold liner at the base of the cup prevented liquid from flowing into the body of the animal. Notice the *flutings,* or bands of rings, etched into the surface of the cup. What other patterns have been used to decorate this object? What do you think was the social standing of the person for whom it was crafted?

◆ **Figure 10–10** **What animal is depicted on this object? What does that subject and the medium suggest about the person for whom the object was created?**

Hamadan (Iran). *Rhyton Vessel in the Form of a Lion.* Fifth century B.C. Gold. 17 × 23 cm (6⅔ × 9″). The Metropolitan Museum of Art, New York, New York. Fletcher Fund, 1954.

Pendant from Long Ago

An altogether different function was served by the object in **Figure 10–11**. Like the rhyton, this pendant was fashioned entirely from gold. A **pendant** is *a jewelry item worn suspended from the neck on a string or chain.* Notice its size. For a piece of jewelry that is only 2⅝″, the artist has managed to include an amazing amount of detail. Study this object. It portrays a man who projects outward in high relief. Notice the expression on the man's face and the direction of his gaze. What feeling does this portrait communicate?

Check Your Understanding

1. What is a vessel? What are some examples of vessels?
2. Could the work in Figure 10–11 be regarded as both fine art and applied art? Why or why not?

Studio Activity

Creating an Object Design

Develop your technical skills. Imagine that you were a goldsmith in Persia, and you were asked to fashion a drinking vessel. Imagine, moreover, that the request was for an original design—something like no other drinking vessel seen before.

Complete a detailed pencil drawing of a cup with a handle. Make your drawing large enough to fill a 9 x 12-inch sheet of white drawing paper. Use shading to accent the details of your design and to emphasize its three-dimensional form.

PORTFOLIO

Write a paragraph telling how you fulfilled the challenge to create an original drinking vessel. Put it in your portfolio with your drawing.

◆ **Figure 10–11** **Compare the patterns on this object with those adorning the rhyton. How many objects can you identify in this tiny piece of art?**

Roman. *Chain with a Portrait Medallion.* A.D. 238–243. Gold. 6.7 cm (2⅝″) in diameter. (Detail.) The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase, Nelson Trust.

LESSON 6

Building a Clay Musical Instrument

Applied art objects, as you have learned, are meant to serve an everyday function. The object in **Figure 10–12** goes a step further. It was designed to have two functions. The first, as the credit line reveals, was as a vessel. Can you guess its second function? Would it help you to know that its spout is adorned with finger holes, much like those found on a flute?

What You Will Learn

In this lesson, you will demonstrate technical skills effectively using a variety of art media and materials to produce a ceramic artwork. You will make your own musical wind instrument. Like the object in Figure 10–12, yours will be an example of **pottery**. This is *art, and the craft of making art, from clay.* Your instrument will not only create sound. It will also have the appearance of a real or imaginary bird, animal, fish, or person. You will use a variety of different textures to add interest to your instrument.

What You Will Need

- Sketch paper and pencil
- Water-based clay
- Clay modeling tools
- A fingernail file, coffee stirrer, or other flat instrument
- A round plastic drinking straw

What You Will Do

1. Make several sketches of animals that might serve as the shape of your pottery object. Choose your best sketch. Set it aside.
2. Make two clay pinch pots in the shape of bowls. The pots should be the same size. With a modeling tool, score—make shallow lines in—the lip of each pot. Add **slip**, *clay with enough added water to give it a runny, liquid consistency.* The slip will function as a kind of glue. Join the edges together firmly.
3. Lightly tap the resulting hollow clay sphere on your work surface. Shape the ball into the form that most resembles the body of the animal you have chosen. Use additional clay to fashion the details for your creature.

◆ **Figure 10–12** **What words would you use to describe this object? What feeling does this object summon up?**

Peru. *Spouted Vessel with Tubular Handle: Man on Fish.* 300–100 B.C. Ceramics. 18.7 × 11.4 × 22 cm (7⅜ × 4½ × 8⅝"). Dallas Museum of Art, Dallas, Texas. Gift of Mrs. Nora Wise.

4. Choose a body feature to serve as the *windway.* This is the tube or channel of a musical instrument through which air is blown to produce sound. A tail, leg, or mouth will make a good windway.
5. With a fingernail file or coffee stirrer, push a flat hole through the windway. The hole should extend all the way into the body cavity, or *sound chamber.*
6. Push a plastic drinking straw into the opening to create a vertical shaft. This should run perpendicular, or at a right angle, to the windway. Returning to the flat instrument, angle the vertical clay wall opposite the windway.
7. Test the instrument at this stage by blowing into the opening. You should hear a whistle-like sound. If no sound comes out, adjust the clay tip opposite the windway until you can make a sound.
8. Pierce the sound chamber with the straw several times. This will create finger holes. You will want to place them where you can reach them easily with your fingers. Use the clay modeling tools to add small details and textures to the surface.
9. Allow your musical instrument to dry completely. Then, with your teacher's help, bake, or fire, the instrument in a **kiln**. This is *a special hot oven in which pottery objects are fired.* After firing, apply a glaze carefully. Make sure you do not cover the finger holes. Fire your object a second time.

Evaluating Your Work

- **Describe** Is the subject of your clay musical instrument recognizable?
- **Analyze** Did you use a variety of textures to add visual interest to your instrument?
- **Interpret** Is your creature pleasing to look at? Does the object produce sounds, and are these pleasing to the ear?
- **Judge** Is your work successful as an example of applied art?

◆ **Figure 10–13** **Student work. A musical instrument.**

REFLECTIVE THINKING

Critical Evaluation. Analyze the original artworks of your peers. Examine the clay musical instrument they built and form conclusions about formal properties. For example, how did they use texture to create interest to their instrument? Does their pottery object function as a musical instrument?

visual art journal

In your journal, describe in detail a variety of practical applications for design ideas. Apply these ideas as you plan your next art project.

Decorative Arts

The success of applied art objects is not measured only in terms of beauty. A second yardstick is how well they do the job for which they were intended.

In this lesson, you will learn about objects whose job is to *adorn*, or decorate.

JEWELRY

Some art is made to be worn. Several examples of such objects appear on these pages. Other examples may adorn your ears, fingers, neck, or waist at this very moment. Such objects are grouped together under the label jewelry. **Jewelry** is *art, and the craft of making art, to be worn.* The pendant that you studied in Figure 10–11 on page 193 is an example of jewelry.

The earliest jewelry can be traced to the time of cave dwellers. These objects consisted mostly of shells or feathers strung together on woven leaves or vines. Since that time, the category of jewelry items has been expanded to include rings, earrings, necklaces and pins. Some, though not all, jewelry contains precious stones or metals.

Jewelry from the 1500s

Imagine that you are living in England during the late 1500s. You have been invited to a ball. At such gala events, you were likely to see numerous figures dressed up like the woman in **Figure 10–14**. Inspect this period portrait. How many jewels and baubles can you find glinting and sparkling on this grand lady's person? Notice that these adornments

◆ **Figure 10–14** **Describe how the artist used texture and pattern in the woman's dress.**

Unknown British painter. *Portrait of a Noblewoman.* Late sixteenth century. Oil on wood. 113 × 88.3 cm (44½ × 34¾″). The Metropolitan Museum of Art, New York, New York. Gift of J. Pierpont Morgan, 1911.

are not limited to her splendid silk dress. Jeweled trinkets and pearls sparkle in her hair and on her ears, hands, and neck as well. How would you describe the look of this woman in all her splendor?

Jewelry from the 1700s

In Lesson 6, you learned that applied art objects serve a dual function. At least one item of jewelry shares this distinction. That item is a timepiece, or watch.

Such an object appears in **Figure 10–15**. The timepiece is the circular item at the very bottom of the photograph. The rest of the image is given over to a popular jewelry object of the day called a *châtelaine* (shaht-eh-**len**). This châtelaine contains a key, the watch, and a seal. Notice the repeating gemstone motif. Do you think this repetition adds harmony to the art object? How has the artist introduced variety?

Time & Place

Sixteenth-Century England

Historical connection. The sixteenth century was a period of great reform in England. During the first half of the century, King Henry VIII ruled the country. King Henry had Parliament pass a law declaring that the king, instead of the pope, headed the church in England. At the same time, a religious movement called the Reformation was spreading throughout Europe. The Reformation eventually led to Protestantism.

During the second half of the sixteenth century, Henry's daughter Elizabeth became the queen of England. Elizabeth I's reign is often referred to as England's Golden Age. It was a period of exploration, prosperity, military victory, and great literature. Look at **Figure 10–14**. How do the woman's clothing and jewelry reflect the prosperity of the time period? Compare and contrast Figures 10–14 and 8–2.

Check Your Understanding

1. What does the portrait in Figure 10–14 reveal about life in the 1500s?
2. What two functions are served by watches?

◆ **Figure 10–15** **This object was worn attached to a belt. What objects are suggested in these arrangements?**

German. *Watch and Châtelaine.* Eighteenth century, third quarter. Agate, gold, gemstone. 15.3 cm (6″). The Metropolitan Museum of Art, New York, New York. Collection of Giovanni P. Morosini, presented by his daughter, Giulia, 1932.

LESSON 8

Creating a Pendant

Jewelry, like other art, varies from culture to culture. This is true not only of the specific kinds of items crafted but of their design. The three objects in **Figure 10–16** are bolo slides. You may have seen objects like these. They are decorative jewelry made to wear with string neckties.

Study these objects. Notice the geometric shapes. These are typical of rugs, baskets, pottery, and other art objects of native cultures of the Southwest. Can you identify the simplified figures in these pieces?

What You Will Learn

You will create a design for a pendant. You learned in Lesson 5 that a pendant is a jewelry item worn suspended from the neck on a string or chain. Like the bolo slides in Figure 10–16, your pendant will use geometric shapes. These will be cut from tagboard. Begin with a single simple shape. Then layer other smaller shapes on top to build a relief design. You will organize your work to create a center of interest by using contrasting geometric shapes.

◆ **Figure 10–16** **These bolo slides were crafted by Native American artisans. What figures or objects do you recognize?**

Bolo Slides. Left: *Trail of Tears* (Colorado). Middle: *The Eagle* (Alaska). Right: *Yee, Sun Spirit* (Arizona). Contemporary. Silver, turquoise, coral, wood. Approx. 2.5–3.8 cm (1–1½″). Private Collection.

What You Will Need

- Sketch paper and pencil
- Tagboard scraps in a variety of sizes, ranging from approximately 2 inches to ⅜ inch on a side.
- Scissors
- White glue
- Paper towels
- Small stiff-bristle brush
- Foil paper or aluminum foil
- Cord or yarn

What You Will Do

1. Create several sketches of pendant designs. Your design should consist of layered geometric shapes.
2. Choose one of the largest tagboard scraps for the base. Following your design, cut the tagboard into a circle, oval, square, rectangle, or other geometric shape.
3. Layer smaller geometric shapes on top of the base. Attach the shapes with white glue. Carefully blot away any excess glue with a lightly dampened paper towel. Work little by little from larger shapes to smaller ones. Make small round shapes with a hole punch. Repeat similar shapes. Create a center of interest by using contrasting shapes or by introducing a pattern.
4. Use a stiff brush to cover the completed design with a layer of thin white glue. Carefully apply a sheet of silver or gold foil paper or aluminum foil. Using your finger, gently push the foil into the corners and creases of the design.
5. Fold back any foil paper edges that extend beyond the borders of the tagboard. Glue these to the back of your ornament. Attach cord or yarn to your pendant.

Evaluating Your Work

- **Describe** Describe the shapes and textures in your design. Identify the purpose of the jewelry.
- **Analyze** Explain how you organized the design to create a center of interest. What shape or patterns add contrast?
- **Interpret** Could your pendant be worn every day, or does it appear to be better suited for special events? Why?
- **Judge** Is your work a success? Explain why or why not.

◆ **Figure 10–17** **Student work. Pendant.**

COMPUTER OPTION

Produce an electronic media-generated version of your pendant. Choose from the Shape and Line tools and draw a large geometric shape with a thick line. Add smaller geometric shapes on top to layer the design. Create a center of interest by using a contrasting shape. Select the Color tool and a hue to match bronze, gold, or silver metal.

Art Online

For additional activities, visit our Web site at art.glencoe.com. There you will find:

- Artist Profiles
- Career Corner
- Interactive Games
- Student Art Gallery

Extraordinary Glass

Captivating objects of color and shape

When is glass not just glass? When it was fashioned by Louis Comfort Tiffany. Tiffany was a decorator, craftsperson, and glassmaker who designed extraordinary items for the home. His glass lampshades and stained-glass windows were beautiful and functional.

Born in 1848, Louis Comfort Tiffany trained as a painter until he discovered the art of glass. His technical advances to the art of making glass objects were as important as his superb design work.

For centuries, glassmakers had placed pieces of glass within lead frames. Tiffany changed that by incorporating metal strips directly into his designs. Tiffany also invented his own glass in many colors. It is Tiffany's intense palette and finishes that make his lamps and vases so special. By 1900, Tiffany said that he could use 5,000 mixes of colors to reproduce "vast [and] teeming…nature." Nature's images and its colors inspired countless Tiffany masterpieces that shimmer, glow, and play with light.

This leaded glass and gilt-bronze table lamp, called *Dragonfly*, was made by Tiffany Studios around 1900.

CHRISTIE'S IMAGES/CORBIS

TIME TO CONNECT

- **Use a thesaurus to help you find various adjectives and adverbs to describe the colors, shapes, and designs in Tiffany's glasswork.**
- **Expand your list by comparing your words to those found by a classmate.**
- **Draft and revise a poem that uses some of these words to describe the images found in Tiffany's artwork. Share your work with the class.**

Chapter 10 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 9. After each number, write the term from the list that best matches each description below.

applied art	pottery
jewelry	slip
kiln	vessel
pendant	watercolorist
perceive	

1. Clay with enough added water to give it a runny, liquid consistency.
2. Art, and the craft of making art, to be worn.
3. A jewelry item worn suspended from the neck on a string or chain.
4. A painter who works in watercolor.
5. A hollow utensil made to hold something.
6. A special hot oven in which pottery objects are fired.
7. Works of art that are made to be useful as well as visually pleasing.
8. Art, and the craft of making art, from clay.
9. To become aware through the senses of the special nature of objects.

REVIEWING ART FACTS

Number a sheet of paper from 10 to 13. Answer each question in a complete sentence.

10. What events during her life prompted Georgia O'Keeffe to paint objects "larger than life"?
11. When were the first still lifes in the West produced? By whom were they produced?
12. Based on the objects shown in the still life in Figure 10–7 on page 189, what can we suppose to be true about the geography and culture of Japan?
13. Name two ways of judging applied art.

CROSS-CURRICULUM CONNECTIONS

14. **Language Arts.** Imagine that you are a poet in China during the 1300s. Your friend, Lik'an, has just completed a scroll painting of bamboo (see Figure 10–3 on page 185). Write a poem that sums up the feeling expressed by the painting.
15. **Language Arts.** Look back at Figures 10–7 and 10–8. Write a descriptive report comparing and contrasting the set of objects, colors, and media.

Web Museum Activity

Kimbell Art Museum, Fort Worth, Texas

In this chapter, you learned about the ways artists perceive objects and about art objects from various cultures and times.

Go to art.glencoe.com and take a closer look at some art objects by clicking on the Kimbell Art Museum link. You will discover the meaning and history behind the African and Oceanic objects from the museum's collection.

Select three different objects and describe their symbolism. What type of medium was used? Compare and contrast the objects you selected with what you learned in this chapter.

Focus On ◆ **Figure 11–1** **Explain how the artist has created movement in this painting. How do the elements of color and shape add to the excitement of this painting?**

Jacob Lawrence. *Strike.* 1949. Tempera on Masonite. 50.8 × 61 cm (20 × 24″). The Howard University Gallery of Art, Washington, D.C. Permanent collection.

Chapter 11

Recording Events

> *"When the subject is strong, simplicity is the only way to treat it."*
>
> —Jacob Lawrence (1917–2000)

Quick Write

Interpreting the Quote Read the quote and look at **Figure 11–1.** In what ways do you think Lawrence used simplicity to depict his subject?

Life is filled with events that impact us for better or worse. Some events affect people on a national or even global scale, such as wars or natural disasters. Others, like team championships or birthdays, affect individuals or smaller groups. We can capture these events in different forms of media.

In this chapter, you will explore and experiment with some of these media. You will learn about the various ways in which artists have recorded different personal and historical events.

After completing this chapter, you will be able to:

- Describe various art media and techniques that have been used to capture events.
- Compare how artists of different times and cultures have recorded events.
- Define *photography* and trace the development of this art form.
- Create several works of art that record personal and historic events.

KEY TERMS

photography
gouache
caricature
frieze
mosaic
video documentary
story board
videographer
pan

LESSON 1

The Media of Visual Reporting

In a way, artists who record events are like newspaper reporters. Like reporters, their goal is to get the whole story and to report the facts accurately and thoroughly. Like reporters, artists always seek out an interesting angle.

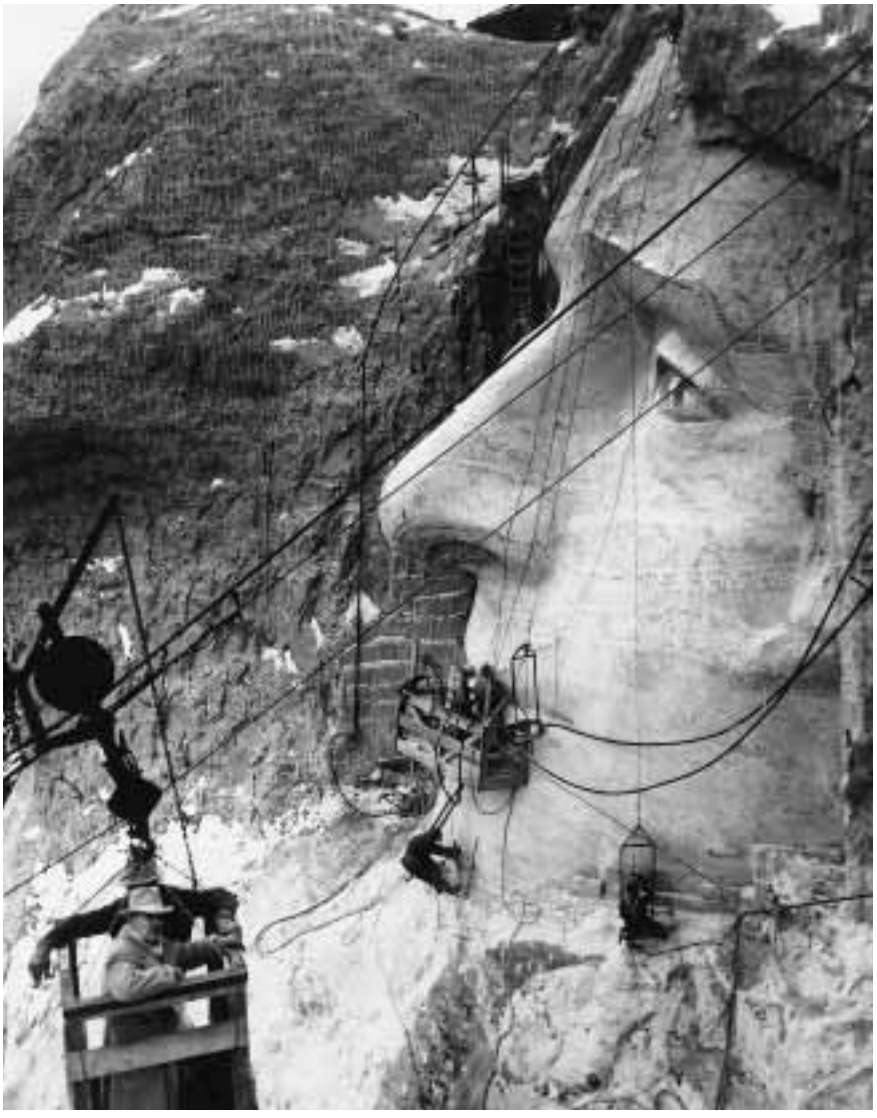
Unlike reporters, however, artists are not limited to words when capturing events. Rather, they have at their disposal a wide range of tools. In this chapter, you will learn about some of those tools. You will explore the media of visual reporting.

PHOTOGRAPHY

Open any newspaper or magazine today, and you are apt to see photographs. This wasn't always so. As an art form, **photography**—*the art of making images by exposing a chemically treated surface to light*—is in its infancy. The first photographs were produced just over 150 years ago.

Photograph of an Event

Throughout its brief history, photography has been a key tool of the visual reporter.



◆ **Figure 11–2** **After Gutzon Borglum died, his son, Lincoln, took over this project. The last sculpture, of Theodore Roosevelt, remains unfinished to this day.**

Workers on Mt. Rushmore. Photograph. Undated. Mt. Rushmore, South Dakota.

Examine the compelling photograph in **Figure 11–2**. Like any good reporter, the photographer has answered the "four W's" of journalism—*who*, *what*, *when*, and *where*. Look carefully at the photo. The *who* is a crew of workers under the guidance of sculptor Gutzon Borglum. The *when* is 1937, the *where*, a mountaintop in the Black Hills of South Dakota. The *what* is a giant bust of a United States president carved out of the mountain's natural granite face.

Notice that the photographer has raised a fifth question—*how* to get the most interesting "angle." His answer was to take a personal risk and position himself on a rocky ledge a mile high in the sky.

Painting

An event no less dramatic is recorded in the painting in **Figure 11–3**. The *what*, *when*, and *where* are noted in the credit line below the artwork. The *who* is clear from the uniforms and batons. Study the expression on the faces of the front runners. Observe their body language. This is no ordinary relay race. It is a run for the Olympic gold medal. Each sprinter is searching for that burst of energy that will propel him forward across the finish line first.

Look again at the credit line below the picture, this time at the medium. That medium, **gouache** (**gwash**), is *a form of watercolor that uses non-clear pigments.* Gouache creates flatter, more intense colors than normal watercolor paints. How do the flat areas of color in this painting help convey the intensity of the moment?

◆ **Figure 11–3** **The artist has used *abstraction* to record this event. Notice how he has simplified the shapes.**

Jacob Lawrence. *Study for the Munich Olympic Games Poster.* 1971. Gouache. 90.1 × 68.6 cm (35½ × 27"). Seattle Art Museum, Seattle, Washington. Purchased with funds from P.O.N.C.H.O.

Meet the Artist

Jacob Lawrence (1917–2000)

Cultural connection. Jacob Lawrence was a storyteller. Instead of using words, however, he used his paintings to tell stories about the lives of African Americans. Born in New Jersey in 1917, Lawrence grew up in Harlem—a section of New York City. In the mid-1930s, he began painting scenes of street life in Harlem. Lawrence focused on social concerns, including racism and discrimination, faced by African Americans during that time. He often used vivid colors in his work (see **Figure 11–3**). Although he later moved away from Harlem and became an art professor, Lawrence continued to paint until his death at age 82.

To learn more about Lawrence and his work, click on Artist Profiles at **art.glencoe.com**.

Check Your Understanding

1. In what way are artists, who record events, similar to newspaper reporters?
2. Each of the artworks on these pages captures a dramatic moment. Explain how each one succeeds.

LESSON 2

Drawing a Sporting Event in Action

Look back at the painting in Figure 11–3 on page 205. Much of the drama can be traced to the subject matter—a foot race. **Figure 11–4** records another sporting event. It, too, is filled with intense action. Study this painting. Can you identify the event without looking at the title? Notice the feeling of movement suggested by the repeated shapes of the fans dotting the grandstand. Observe the abundant use of diagonals. Even if you've never attended a baseball game, you can sense the excitement as pitcher and batter prepare to compete.

What You Will Learn

In this lesson, you will create your own artwork based on a sporting event. Begin by gathering magazine or newspaper photographs of baseball, basketball, or football games. Then select a sport. You will do a gesture drawing of a model in an action pose similar to one in a photo. Add background details based on the setting in the picture. Use bright colors in the foreground, dull colors in the background. Include diagonal lines and repetition to give a sense of movement to your drawing.

◆ **Figure 11–4** **How many diagonal lines can you indentify in this painting? What objects have been repeated?**

Marjorie Phillips. *Night Baseball.* 1951. Oil on canvas. 61.6 × 91.4 cm (24¼ × 36″). The Phillips Collection, Washington, D.C. Acquired c. 1951.

What You Will Need

- Photographs of sporting events
- Pencils and sketch paper
- White drawing paper, 12 x 18 inches
- Fine-tipped black felt marker
- Colored markers, charcoal, or colored drawing pencils

What You Will Do

1. Study the photographs you have gathered. Look for examples that show exciting action. Study the gestures and other body language of the athletes. Note the appearance and fixtures of the stadium or arena pictured.
2. Take turns posing with a fellow student. Ask your model to assume a pose similar to one in the picture. On sketch paper, do several rapid gesture drawings of your model.
3. Transfer your best sketch to white drawing paper. Still using pencil, add foreground and background details. Foreground details should include a uniform for your athlete and equipment. Background details should include crowds of fans and features of the setting. Include as many diagonals as you can.
4. With a fine-tipped black marker, retrace important contour lines. Use color to complete your drawing. Choose markers, charcoal, or colored drawing pencils. Consider bright colors that capture the mood of the game.

Evaluating Your Work

- **Describe** What sporting event does your work show? What moment in the event have you captured? What details of the setting have you included?
- **Analyze** Have you included diagonal lines? Have you used bright colors?
- **Interpret** Does you work communicate a sense of vivid action and movement?
- **Judge** Is your work successful? What would you do next time to increase the excitement of the sporting event?

◆ **Figure 11–5** **Student work. A sporting event.**

PORTFOLIO IDEAS

To evaluate a project from your portfolio, begin by asking yourself questions such as:

- Does this artwork meet the assignment requirements?
- Does this artwork demonstrate how I have grown as an artist?
- What improvements could I make?

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Career Corner
- Museum Web Links
- Student Art Gallery

LESSON 3

The Artist as Historian

"Today's news," someone once noted, "is tomorrow's history." Artists have long been mindful of this bit of wisdom. For centuries, they have used their talents and various tools to record events of the past and history in the making. In this lesson, you will examine some of the events they have captured in their art.

Past Events

Before the age of photography, portraits were used to provide "visual information" about leaders and celebrities. The painting in **Figure 11–6** provides another kind of historical record. Do you recognize the fourth figure from the left? He was a great military strategist who later became our nation's first president—George Washington.

In this page from history, General Washington is leading his troops across the Delaware River. The time of year is indicated by large chunks of ice around which the oar operators carefully maneuver. You might wonder why the party is venturing out under such frigid conditions. The answer is that they are planning a surprise attack on the British troops on the opposite shore. Notice that Washington stands taller than any other figure in the painting. The only object rising higher is the American flag. Observe that the diagonal lines of the oars and the flag lend movement to the scene. What do you think might have been the artist's reasons for

◆ **Figure 11–6** **Identify the influence of historical events in this painting. What details do you notice?**

Emanuel Leutze. *Washington Crossing the Delaware.* 1851. Oil on canvas. 378.5 × 647.7 cm (149 × 255″). The Metropolitan Museum of Art, New York, New York. Gift of John Stewart Kennedy, 1897.

recording the scene this way? How would you describe the future president's posture as he leads a nation-to-be to its destiny?

Recent Events

The tragedy of September 11, 2001, moved some art students in Houston, Texas to exercise their freedom of expression as Americans. They spoke loudly and vividly in the language of art as they created *The Eleventh Day* (**Figure 11–7**), a 12 x 30-foot mural on canvas.

Angry and confused over the events of 9/11, students were encouraged to express their feelings through art, by drawing and painting what they felt. They were inspired by Picasso's painting *Guernica,* as an example of how artists express their anger and frustrations over events they cannot control. The students chose to use the language of art to speak their thoughts, feelings, hopes, and dreams in response to the nation's tragedy. What feelings or mood does this mural convey?

Check Your Understanding

1. Which figure stands tallest in Figure 11–6?
2. What details and properties do you notice in Figure 11–7?

Studio Activity

Recording a Historical Event

Identify the influence of historical events. With a group of students, brainstorm other events in national or local history. Illustrate themes from traditional events. Possibilities include the landing of the pilgrims at Plymouth and the founding of your own town or city. Look in an encyclopedia or similar resource to learn the *who, what, where,* and *when* of the event. Sketch the event you have selected. Complete your drawing using colored pencils, colored markers, or oil pastels.

PORTFOLIO

In several paragraphs, compose a description of your event and put it in your portfolio with your artwork.

◆ Figure 11–7 **Encouraged to work in the style of Picasso, students were restricted to a palette of gray tones. How does this color scheme add to the painting's message?**

Student work. *The Eleventh Day.*

LESSON 4

Drawing a Cartoon

During a political campaign, newspapers are filled with editorials—articles that try to persuade you to take a particular position. Television gives or sells time to candidates to speak about their positions. Cartoonists also use their art form to try to persuade their viewers. They use **caricature** (**kar**-ih-kuh-chur), *a humorous drawing that exaggerates features of a person to make fun of or criticize him or her.*

The cartoon in **Figure 11–8** uses the elephant and the donkey to symbolize the Republican and Democratic parties respectively. The cartoonist drew them as images on an ancient Greek vase because democracy began in ancient Greece. His title, *Pandora's Ballot Box*, adds another symbol. Do you know the ancient Greek myth of Pandora's Box? Pandora was a very curious girl who opened a forbidden box. By doing so she released troubles into our world. What does this say about the election?

What You Will Learn

In this lesson, you will create your own cartoon. Think of a neighborhood problem, such as littering, noise, or pollution. You might select a school problem, such as a playground bully. You will draw your characters using exaggeration of facial features, size, and expression to give meaning to your cartoon. You will add background details that help to set the scene and emphasize the problem.

Cartoonists & Writers Syndicate

◆ **Figure 11–8** **Identify in this artwork the influence of political events.**

Kevin Kallaugher. *Pandora's Ballot Box*. 1996. Ink on paper. 15.2 × 16.5 cm (6 × 6½"). Cartoonists and Writers Syndicate.

What You Will Need

- Examples of cartoons from newspapers
- Pencils and sketch paper
- White drawing paper, 9 x 12 inches
- Fine-tipped black marker

What You Will Do

1. Study the cartoons to look for ways to use exaggeration.
2. Decide what you want your cartoon to say about the problem you want to solve.
3. Do several quick sketches, changing size and emphasizing the objects or persons to make your point. Decide whether you need any words in "balloons" or at the bottom of your cartoon.
4. Transfer your best sketch to white drawing paper. Still using pencil, draw your cartoon lightly, adding foreground and background details.
5. Use your fine-tipped black marker to go over all of your lines. Think about making some lines thicker for emphasis.

Evaluating Your Work

- **Describe** What are you saying in your cartoon? What persons or things have you used to make your point?
- **Analyze** How have you used caricature to exaggerate? How have you used symbols to express an idea?
- **Interpret** How well does your cartoon get its message across?
- **Judge** Ask your fellow students to decide if you have convinced them about your point.

◆ **Figure 11–9** **Student work. A cartoon.**

Reflective Thinking

Critical Response. Analyze the original artworks of your peers. Study the cartoon they drew. Form conclusions about historical and cultural contexts, such as the problem they emphasized. How does their cartoon reveal this problem?

Visual Art Journal

Look in a mirror and do a caricature of your own face. Look for special features, like your nose, eyes, and mouth. Exaggerate one or two of your features. In your journal, write about the features you exaggerated.

LESSON 5

Recording Exploration

For as long as there have been people, there have been explorers. There have also been countless stories of the brave men and women who ventured into the unknown and forged new paths. In this lesson, you will view visual records of two explorations. You will also learn about the media used to create such records.

Past Exploration

The first explorers were probably cave dwellers curious to know what lay beyond the next hill. It was not until around 1500 that exploration got under way in earnest. During this century, pioneers began embarking on journeys that would, in the end, make the world seem smaller.

Mosaic Frieze

One of these pioneering expeditions is the subject of the colorful work in **Figure 11–10**. This work is a **frieze** (**freez**), *a decorative band running across the upper part of a wall.* This frieze recounts the adventures of French-Canadian explorers Jacques Marquette and Louis Joliet. The two set out in the late 1600s on a quest to locate the source of the Mississippi River. Look closely at the work. All the figures and objects are made up of *pictures made with small cubes of colored marble, glass, or tile set into cement.* This art medium and the art form that results are known as **mosaic** (moh-**zay**-ik). Notice the care with which the artist mixed and matched pieces to create subtle shadings and depth. Can you find the lifelike images of the two explorers?

Recent Exploration

Since the time of Marquette and Joliet, our planet's deepest secrets have been laid open. Explorers of the second half of the twentieth century were left with only one direction in which to go. That direction was up. Many turned their attention to the "final frontier"—space.

◆ **Figure 11–10** **Look at the detail in this mosaic. What do you think are some of the challenges facing artists working in this medium?**

J. A. Holzer. *Departure of Marquette and Joliet from St. Ignace on Their First Voyage to Illinois.* 1895. 1.2 × 2.7 m (4 × 9′). Harr, © Hedrich-Blessing.

Figure 11–11 shows an outpost in this realm of exploration. It is a photo of one of the nine planets in our solar system. It was taken during a spacecraft "fly-by." Do you recognize this planet? Notice the vivid colors in the photo. What do they reveal about the effects of recent technology on the art of photography?

Check Your Understanding

1. What medium was used for the frieze in Figure 11–10? Describe this medium.
2. What does the photo in Figure 11–11 reveal about the changing face of exploration?

Time & Place

Mississippi River Exploration

Historical connection. In the 1600s, the area that is now Canada was a French province called New France. Native Americans inhabited some parts of North America, but much of the land remained unexplored wilderness. The Native Americans mentioned a great river that they called *Mississippi*—a Native American word meaning "big river." In 1673, the governor general of New France sent Louis Joliet and Jacques Marquette to explore the Mississippi and trace its course. Joliet and Marquette set out with a party of five other explorers. On their journey, the explorers met many friendly Native Americans (see **Figure 11–10**). Identify the influence of historical events in Figure 11–10.

◆ **Figure 11–11** **This photograph was taken by a camera on a spacecraft. How do you suppose this view differs from ones available to scientists of past centuries?**

Jupiter. Photo by NASA.

Historical Events in Pictures and Words

Artists, as you have seen, can function as historians and storytellers. Few have enjoyed more success in both areas than twentieth-century African American artist Jacob Lawrence. Early in his career, Lawrence created several narrative art series based on historical figures.

The most inspirational of these was his 1939 series *The Life of Harriet Tubman.* Harriet Tubman herself, of course, is an inspiring figure in American history. Born into slavery, she escaped to freedom through the now-famous Underground Railroad. She then returned to the South, endangering her life to rescue countless other enslaved African Americans. Lawrence wrote the narrative in **Figure 11–12** for his work on the Harriet Tubman series.

Excerpt from "The Life of Harriet Tubman"

In leading many Black slaves out of bondage, Tubman encouraged crowds of slaves to follow her on faith, hastening across unfamiliar territories to freedom. The darkness of the night protected them and their numbers sustained these fleeing bands of men and women. The lesson of sustenance from group action is realized in subsequent images.

◆ **Figure 11–12** **A narrative by Jacob Lawrence on his series "The Life of Harriet Tubman."**

◆ **Figure 11–13** **Notice Lawrence's use of alternating colors to achieve a sense of movement and action.**

Jacob Lawrence. *Harriet Tubman Series No. 16.* 1939–40. Casein tempera on gessoed hardboard 30.5 × 45.4 cm (12 × 17⅞″). Hampton University Museum, Hampton, Virginia.

The Harriet Tubman Series

Lawrence's series on Tubman consists of 31 paintings. One of these paintings from approximately midway through the series appears in **Figure 11–13.**

Examine the work for visual clues about the specific event it depicts. Pay attention to important details such as the time of day. Notice, too, the hunched shoulders and long strides taken by the figures shown. What do these details suggest about their pace?

MAKE THE CONNECTION

Take Another Look

1. The story of Harriet Tubman's life teaches many lessons about important human values. Two are mentioned in Jacob Lawrence's narrative. One is the importance of faith. The second is the lesson of sustenance—a renewal of spirit—that comes from teamwork. Explain why these would be important.
2. How do you think Lawrence portrayed these values in his artwork?

ART & SOCIAL STUDIES

Re-creating a historical event. Imagine that you were going to create an inspirational historical artwork of your own. What event or figure from history would you show? What moral lesson would your work emphasize? Write a one- to two-page description of your historical artwork.

LESSON 7

Advances in Visual Reporting

Technology and art have always been partners. The invention of paint in tubes in the mid-1800s freed artists for the first time to go outdoors and paint. Advances of the past hundred years have had equal importance and impact. In this lesson you will look at some of these advances and their effect on the field of visual reporting.

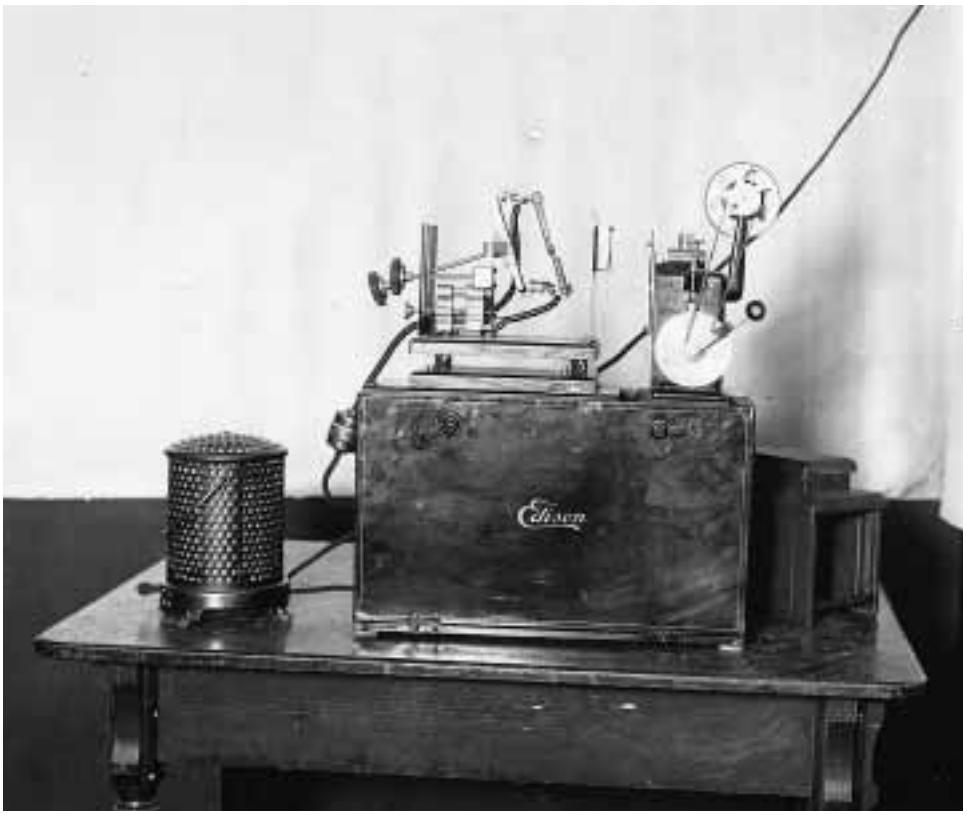
Motion Pictures

The visual records of generations past, as you have seen, were created using a variety of media. Yet, all shared a common limitation. All, even the camera, provided "frozen" views of an action event. If a still image is worth a thousand words, how many words could be expressed by a *moving* visual record?

An answer to this question came shortly before the beginning of the twentieth century. It was delivered in the form of the technological breakthrough pictured in **Figure 11–14**. This item, the *kinetoscope* (kuh-**net**-uh-skohp), was a forerunner of the modern movie projector. It was invented by the same person who gave us the electric lightbulb. His name was Thomas Edison. Examine this device. Do any of the parts look familiar? Can you guess what any of them do?

The Video Revolution

The kinetoscope produced moving images by rapidly stringing together still ones. This same principle is at work in today's movie and video cameras. In the last few years, video cameras have advanced to digital video cameras. Digital video cameras increase creativity by expanding ways to quickly and easily edit and rearrange images, sound, and text.



◆ **Figure 11–14** **How has the making of motion pictures changed since the days of this device?**

A moving picture machine invented by Thomas Edison. 1915. UPI/Corbis-Bettman.

The Video Documentary

The video camera has introduced an exciting new type of visual record. This is the video documentary. A **video documentary** is *an in-depth study of a person, place, thing, or event.* Today, there are many sources of excellent documentary programming. Nature videos are at the top of the list for artistry. These works have brought the viewer up close to the wonders and mysteries of nature. They have recorded the habits of the tiniest insect to the endless marvels of the vast oceans. See **Figure 11–15** for an example of a video documentary crew in action.

Check Your Understanding

1. What advances in the visual reporting of events have occurred in the last hundred years?
2. What is a video documentary?

Studio Activity

Planning a Story Board

Practical applications for design ideas. The first step to planning a video documentary is the creation of a **story board.** This is *a frame-by-frame plan of a video production.*

Think about a video documentary you might like to make. Consider your subject and the points of interest you might emphasize. Think about your audience as well. Then draw lines to divide a 12 x 18-inch sheet of drawing paper into six sections. In each section, sketch a scene in your documentary. Include the beginning, middle, and end of your documentary in your story board. Plan the characters, setting, situation, or problem, and solution. Write a script to accompany your images.

PORTFOLIO

Put your story board in your portfolio with your script.

◆ **Figure 11–15** **This camera crew is about to film a video documentary. What do you suppose is around the bend in the path?**

Photo by Kurtis Productions, Chicago, Illinois.

LESSON 8

Making a Video Documentary

When you watch a documentary on TV, do you imagine yourself as the **videographer**—the *person who operates a video camera?* Do you picture yourself trekking deep into the heart of Africa on a safari? Maybe you see yourself scaling a snow-capped mountain peak. In this lesson, you will have the chance to be a videographer. You will probably have to limit your travel to within your own town or city, however. **Figure 11–16** shows a student your age "on location" using a video camera. Can you identify her subject?

What You Will Learn

You will design and videotape your own documentary video. You will begin by choosing a subject. You will then plan and draw a story board. In it, you will identify images that will help give viewers a broad picture of the place or event. Based on your story board, you will shoot your video. You will use a variety of video techniques, including close-ups, long shots, and pans. A **pan** is *a slow, steady, sideways movement of the video camera to capture details in a panorama.*

◆ **Figure 11–16** Student using video camera.

What You Will Need

- Writing pad and pencil
- Yardstick or other long straight edge
- Sheet of white drawing paper, 18 x 24 inches
- Markers
- Camcorder
- VHS videotape cassette
- Tripod (optional)

What You Will Do

1. You will demonstrate technical skills effectively using a video camera to produce electronic media-generated art. With a group of students, brainstorm possible events that would make good topics for a video documentary. Choose subjects and locations that are realistic.
2. After choosing an event, make a list of ten or more images that are important to your subject. Note these on the writing pad. Organize your images into an outline.
3. Create a story board. With the pencil and yardstick or other straight edge, draw lines to divide a large sheet of drawing paper into 16 sections. In each section, sketch a scene from your outline. Use markers to add color to your story board.
4. Write an introduction to your documentary. Make sure the camcorder has been loaded with a videotape cassette and that the battery is charged. Set up the camcorder on a tripod if you wish, and tape yourself reading the introduction. Alternatively, you might ask a friend to serve as your narrator.
5. Following your story board, shoot your video scene by scene. Tell what you see as you tape to provide a running commentary. Include close-ups, long shots, and pans.
6. Plan your closing. Include a wrap-up commentary.

Evaluating Your Work

- **Describe** Did you plan your documentary? Did you create a story board to help organize the action?
- **Analyze** Did you add variety to your video by including close-ups, long shots, and pans?
- **Interpret** Did you cover the event you set out to cover? How did you capture the mood or emotion of the event?
- **Judge** Hold an "Academy Awards" ceremony for your class. Vote on awards for winners in the following categories: Most Interesting Topic; Most Original Coverage; Most Skillful Use of Equipment.

◆ **Figure 11–17** **Student work. A story board.**

STUDIO OPTION

Do a video interview with a member of your class. Prepare a list of questions to ask that will bring out the interests and talents of your subject. Videotape your interview.

visual art journal

In your journal, describe in detail the process you used to create your video documentary. What did you learn? What would you do differently next time?

Photo Finish

An early photographer comes up with the first motion picture.

A single event in 1872 helped pave the way for the invention of motion pictures. Leland Stanford, a tycoon and former governor of California, hired British-born Eadweard Muybridge to photograph Stanford's prized racehorse. The event ended up settling a bet, proving that there was a moment when a galloping horse had all four hooves off the ground at the same time.

That assignment spurred Muybridge's interest in photographing moving objects. For his next challenge, he lined up 12 cameras along the sides of a racetrack. He attached to each camera shutter a string that stretched across the track. As the horses galloped by, each camera caught the next split second of motion. Muybridge ran his still photos through a machine that flipped the photos one by one in order. This may have been the first "moving" picture!

Muybridge photographed other animals and humans in action. He published a series of books containing more than 100,000 of his photos. Both artists and scientists used his photos to study and analyze people and animals in action.

EADWEARD MUYBRIDGE

Eadweard Muybridge took a series of photos called *Galloping Horse* in 1878.

TIME TO CONNECT

- **Imagine that you are watching a race being run by the horse in Muybridge's *Galloping Horse*.**
- **Create a radio broadcast of this race. Write, edit, and peer-review a script. Check for correct grammar, spelling, punctuation, and descriptive language.**
- **Practice your script and take turns presenting your writing with other classmates. Can the class visualize what is going on based on your script?**

Chapter 11 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 9. After each number, write the term from the list that matches each description below.

caricature
frieze
gouache
mosaic
pan
photography
story board
video documentary
videographer

1. The art of making images by exposing a chemically treated surface to light.
2. A form of watercolor that uses non-clear pigments.
3. An in-depth study of a person, place, thing, or event.
4. A slow, steady, sideways movement of the video camera to capture details in a panorama.
5. Person who operates a video camera.
6. Pictures made with small cubes of colored marble, glass, or tile set into cement.
7. A decorative band running across the upper part of a wall.
8. A frame-by-frame plan of a video production.
9. A humorous drawing that exaggerates features of a person to make fun of or criticize him or her.

REVIEWING ART FACTS

Number a sheet of paper from 10 to 14. Answer each question in a complete sentence.

10. What are the four W's of visual reporting?
11. What personal risk was taken by the photographer of Figure 11–2 to record the event from the best angle?
12. What reasons might the painter of Figure 11–6 have had for making George Washington the tallest figure in the painting?
13. What event was recorded in the frieze in Figure 11–10?
14. When was the kinetoscope invented and by whom?

CROSS-CURRICULUM CONNECTIONS

15. **Language Arts.** Poets are also noted for adding color and immediacy to events from history. At your school or local library, find a copy of the ballad *Paul Revere's Ride* by Henry Wadsworth Longfellow. Read this colorful poem aloud to appreciate its rhythm. Study the "visual record" of this historical event.
16. **Science.** The image in Figure 11–11 was taken by a NASA space probe. Use online or library resources to learn more about NASA. Try to learn when NASA was founded, where it is headquartered, and what type of work it does. Write your findings in a report.

Web Museum Activity

The J. Paul Getty Museum, Los Angeles, California

In this chapter, you learned how artists of different times and cultures have recorded events. You discovered how photography developed as an art form. To explore further the use of photography in recording events, go to **art.glencoe.com**. Click on The Getty Museum link and view the different images of historical events.

What do these images reveal? What are the significant moments captured on film? Explain the "four W's" for each photograph.

Focus On ◆ Figure 12–1 **What type of details can you learn from analyzing this book illustration of *Aïda?* Does the illustration invite you to read the story?**

Leo and Diane Dillon. Illustration from book *Aïda* by Leontyne Price. Harcourt Brace & Co., San Diego, California. 1990.

Chapter 12

Telling a Story

> *"An illustrator begins interpreting [the story] through his or her imagination. It's a magical process."*
>
> —Leo and Diane Dillon (b. 1933)

Quick Write

Interpreting the Quote Read the quote and look at **Figure 12–1.** How do you interpret the illustration? Use your imagination and write a brief story describing the scene.

The art of storytelling is as old as humanity itself. Long before people could write, they were telling tales of intrigue and adventure. Some of these stories have been handed down through the ages and teach a lesson or moral. Others offer accounts of real people and events.

In this chapter, you will explore many approaches to storytelling. You will examine works by visual storytellers from a variety of times and places.

After completing this chapter, you will be able to:

- Recognize the story that runs through some artworks.
- Explain ways in which various cultures tell stories through art.
- Identify outside factors that impact the creation of visual stories.
- Tell stories using different art media and methods.

KEY TERMS

pictogram
cartouche
petroglyph
Kachina
fresco
cutaway
font

LESSON 1

Picture Languages

Ask people to define *story,* and most will mention "words." Few, if any, will include "pictures" in their definition. Yet, in a very real sense, all word stories *are* picture stories. If this statement is confusing, read on. On this page and the next, you will learn about and see examples of images that link the subject areas of writing and art.

Early Picture Writing

Do you know someone who reads Korean, Chinese, or Japanese? Maybe you are able to yourself. If so, you are probably aware that these languages use not only letters but pictograms. A **pictogram** is *a small picture that stands for a word or an idea.* Early human languages were written entirely in pictograms. All alphabets today descend from collections of symbols such as these.

Egyptian Hieroglyphic

One of the earliest pictographic languages was used by the ancient Egyptians some 3,000 years ago. As noted in Chapter 5, this language was a type of *hieroglyphic* (hy-ruh-**glif**-ik), or form of picture writing.

Figure 12–2 shows an object that was common in Egyptian hieroglyphic. That object, a **cartouche** (kar-**toosh**), is *an oval or oblong containing an important person's name.* Study the two cartouches in the picture. Can you make out any familiar shapes? If you cannot, don't be discouraged. It took scholars many hundreds of years to crack the code of this complex language.

Native American Petroglyphs

Even older than the cartouche is the image shown in **Figure 12–3**. This object is a

◆ **Figure 12–2** The picture writing in these ovals represents people's names. What images can you find?

Egypt. *Cartouche.*

petroglyph (**peh**-truh-glif), *a symbolic rock carving or painting.* Objects of this kind were created long ago by Native American artists. Such images have been found in 41 of the 50 states and in Canada. Many petroglyphs are thought to date as far back as 8000 B.C., about 10,000 years ago.

Examine the petroglyph in this picture. Can you identify the creature shown? The four pairs of legs should provide a clue to its identity. It is a spider. Note that this is no ordinary spider. Rather, it is the Spider Woman. This is a goddess-like figure common to the teachings of the Hopi and Zuni peoples of the American Southwest. The petroglyph symbolizes the story of creation. According to this tale, the Spider Woman formed all living creatures out of clay using her many slender fingers. A second figure, the Sun God Tawa, sent glowing rays to warm the creatures, thus breathing life into them. How does this creation story compare with others you may have heard? What does it reveal about the role of nature in the Hopi and Zuni system of beliefs?

Studio Activity

Designing a Cartouche

Creative expression. Produce a design of your own personal cartouche. Begin by cutting a 4 x 9-inch rectangle from a large brown paper bag or from a sheet of brown butcher paper. Using pencil, draw an oval that fills most of the surface area. Within the oval, sketch images that correspond to letters in your name—a cat for *Catherine,* a car for *Carl.* Alternatively, sketch objects that symbolize your interests or hobbies. Go over all lines in fairly wide-tipped dark brown, red, and black markers. Allow a few minutes to make sure the markers have dried. Crumple the paper, then carefully smooth it out. The remaining creases will give your art an aged look.

PORTFOLIO

In self-reflection, write what you learned about symbolizing your name for a cartouche.

Check Your Understanding

1. What type of language was used by the ancient Egyptians?
2. What is a *cartouche?*
3. How were petroglyphs made?

◆ **Figure 12–3** **What type of balance has been used in this image?**

Native American. Petroglyph. *Spider Woman.* Nina River, Wyoming. Photo by Andrea Bush.

LESSON 2

Making a Visual Autobiography

Who am I? That question might at first seem easy for most of us to answer. Careful thought, however, reveals that each of us is a complex, one-of-a-kind individual. The person you see when you look into the mirror has a story to tell unlike anyone else's. Some writers have, in fact, written entire books about themselves and their lives. These are called *autobiographies.*

The painting in **Figure 12–4** is an autobiography of sorts. In this case, the artist has answered the question *Who am I?* without using words. Study the painting. The artist has painted herself three times. What differences can you find among the three self-portraits? Notice the images—an eye, a shoe, a factory, a chicken—which the artist has placed in front of her own image. What meaning do you suppose she wants us to "read" into these?

What You Will Learn

You will create your own "visual autobiography" by illustrating themes from personal experience. Think of qualities and traits that make up the one-of-a-kind individual that is "you." Use a combination of found and original images to tell your story. You will emphasize the importance of events and objects in your picture through size and color contrast.

What You Will Need

- Sheet of lined notebook paper and pencil
- Used magazines
- Scissors
- Sheet of white or colored drawing paper, 9 x 12 inches
- White glue
- Markers and oil pastels

◆ **Figure 12–4** **The images of hands and other objects are painted metal cutouts. They stand out in relief from the large triple self-portrait.**

Marina Gutierrez. *Biography.* 1988. Acrylic on Masonite with painted metal. 122 × 183 × 15.2 cm (48 × 72 × 6″). Courtesy of the artist.

What You Will Do

1. Divide a sheet of lined paper into two columns. In one column, list your hobbies, interests, likes, talents, and so on. Also include memories that have special meaning to you. Be sure to express a variety of ideas based on your personal experience. In the second column, note images that relate to the items in the first column. If you play an instrument, for example, you might draw several musical notes in the image column.
2. Look through old magazines for photographs of about half of the images you have recorded in your second column. Choose photos in a variety of sizes. Clip these out and arrange them in an interesting fashion on the sheet of drawing paper. When you are happy with the composition, glue the images in place.
3. Fill most of the remaining space on your paper with pencil sketches of other images from your list. Make some of the images larger than others. Leave some negative space between them. Write your name in a creative way between some of the images. Use block letters, squiggly lines, connected circles, and so forth.
4. Complete your illustrations with markers and oil pastels. Use bright hues for some images, contrasting duller hues for others.

Evaluating Your Work

- **Describe** What images appear in your artwork?
- **Analyze** How have you used size and color contrast to suggest the importance of some images?
- **Interpret** What does your artwork tell about you as a person? What title would you give your work?
- **Judge** Decide whether your autobiography is effective in terms of its design. Decide whether it is effective in telling about your life.

Who says it's impossible to get a family to sit down together?
Don't let THE POWER TO COMMUNICATE BEGAN WITH THE SOUND
commercials wake you up
while you're
watching TV.
"I'm Here to Pick Up
toya
ART

◆ **Figure 12–5** Student work. A visual autobiography.

COMPUTER OPTION

Use a digital camera to produce photographic imagery. Have a friend capture a portrait of you. Title and save your image in an art application. On a new page, draw images that reveal your interests and traits. Copy and paste these images onto your portrait page. Resize and rearrange each image so they overlap your portrait.

Visual Art Journal

In your journal, describe your visual autobiography. What qualities and traits were most important for you to showcase? Why are these qualities valuable to you?

LESSON 3

Myths and Legends

Do you know the story of how the giraffe got its long neck? Maybe you are familiar with the legend of Hercules, the mighty Greek warrior. Myths and legends like these have been passed down through generations. They have also crossed many cultural boundaries.

In this lesson, you will learn about myths and legends from around the world. You will take a quick look at visual retellings of two such legends.

Legends Based on Human Traits

"They all lived happily ever after." You almost certainly know these words. You probably have heard them countless times at the end of bedtime stories when you were young. These words reflect our fondness for happy endings. They also reveal our desire to overcome evil, whether it is a wicked witch or the misdeeds of real people.

◆ **Figure 12–6** **Notice how balance is used to organize this object. Analyze the use of color.**

Chinese Dragon. Photo by Brian Lee.

◆ **Figure 12–7** **Analyze the use of movement and form in this sculpture.**

The Hindu God Ganesha and His Consorts. Early eleventh century. Cream sandstone. 41.5 cm (16⅓"). John H. and Ernestine A. Payne Fund, Helen S. Coolidge Fund, Asiatic Curator's Fund, John Ware Willard Fund, and Marshall H. Gould Fund. Courtesy of Museum of Fine Arts, Boston, Massachusetts.

Object Based on Myth

The subject of **Figure 12–6** is a creature that is often used to represent evil in the legends of our own culture. Can you identify this mythical beast? It is a fire-breathing dragon. Study the menacing frown, flaring nostrils, and glowing red eyes. Don't bother looking for the brave knight you are accustomed to seeing wherever dragons lurk. In China, where this object was created, dragons are a symbol of good luck. A costume like this is typically worn by the lead figure in a parade to bring in the Chinese New Year. Can you think of other cultures you have learned about in which frightening masks are worn on happy occasions? How has the artist used the element of line to emphasize the dragon's fierceness?

Time & Place

Chinese New Year

Cultural connection. The traditional Chinese calendar is a lunar calendar, based on the cycles of the moon. Following this calendar, the new year begins somewhere between late January and early February. Although the Chinese have adopted the Western calendar, the lunar calendar is still used to celebrate festive occasions such as the Chinese New Year.

The traditional Chinese New Year celebration begins with the new moon on the first day of the new year. It lasts until the full moon 15 days later. On New Year's Eve, the Chinese shoot off firecrackers to symbolize driving away evil spirits. According to tradition, all doors and windows should be opened at midnight to allow the old year to go out. The Chinese New Year is celebrated with festivals and parades, highlighted by a dragon dance (see **Figure 12–6**). Compare the Chinese Dragon in Figure 12–6 with the Hindu sculpture in Figure 12–7.

Sculpture Based on Legend

The sculpture in **Figure 12–7** depicts another figure meant to bring luck. The work was created in India.

This unusual figure is Ganesha, the Hindu god of good fortune. Works like this once adorned the walls of Hindu temples. The story of Ganesha's creation is told in several Hindu myths. How did the sculptor go about breathing life and energy into this being?

Check Your Understanding

1. Compare the two artworks on these pages and describe what they have in common.
2. What differences do you detect?

LESSON 4

Creating a Mythical Creature

In the previous lesson, you learned about two mythical creatures. This lesson will teach you about another myth—a Hopi tradition and the legends connected with it.

Among the Hopi Indians of America's Southwest, it is believed that all things in the world have two forms, a visible object and a spirit essence. A **Kachina** (kuh-**chee**-nuh), a *hand-crafted statuette that represents spirits in Pueblo rituals,* represents the spirit essence. Kachinas are used to teach Native American children about the traditions of their people.

The *Eagle Kachina* in **Figure 12–8** is the spirit of the eagle. This is used in dances as a prayer for an increase of eagles. Examine the object closely. What features of the bird in the object's title are represented in this statuette? How would you describe the use of color?

What You Will Learn

You will design and construct your own Kachina. Everyday found objects will be used to construct your Kachina. Your finished object, like the one in Figure 12–8, will exhibit formal balance and rhythm based on color and pattern.

What You Will Need

- Sketch paper and pencil
- Three cardboard tubes from paper towels
- Colored construction paper
- Transparent tape
- Wrapping paper
- Scissors
- Work gloves (optional)
- Tempera paints, brushes
- Found objects, such as fabric scraps, raffia, and feathers
- Stapler or white glue
- Jewelry boxes or other small boxes

What You Will Do

1. You will demonstrate technical skills using a variety of art media and materials to produce a sculpture of a Kachina.

◆ **Figure 12–8** **What details in this figure reflect the Native American culture?**

L. Joe. *Eagle Kachina.* 1990. Wood, leather, feathers, yarn, and fur. 30 cm (12″). Private Collection.

Begin construction by cutting one of the cardboard tubes in half lengthwise. The two narrow half-cylinders that result are to be the creature's legs. Wrap a scrap of brightly colored construction paper around the left leg. Secure it with transparent tape. Use a scrap of wrapping paper in a busy pattern to cover the right leg.

2. Follow a similar procedure with a second tube to form the arms. This time, begin by cutting away about 3 inches of the tube. Then cut the remaining part in half lengthwise. Again, attach colored paper and wrapping paper, this time to the opposite limbs. Attach the arms to the body with tape.
3. Cut two slits into the top of each leg. Slide the upper body down into the slits.
4. Create the Kachina's head by painting the top of the body tube. Use a medium brush to apply the base paint for the head. Add facial features—eyes, nose, mouth—with contrasting hues. Use a fine brush for this task. The features and other decorations should be highly geometric, as in Figure 12–8.
5. Use found objects such as fabric scraps, raffia, and feathers to create interesting features. Add the features to your Kachina with a stapler or white glue.
6. Use jewelry boxes or other small boxes for the Kachina's feet. Notch the bottoms of the legs and glue them to the boxes. Paint the feet.

Evaluating Your Work

- **Describe** Point out the arms, legs, and body of your figure. Identify wings, scales, or other such features.
- **Analyze** Does your Kachina exhibit formal balance and rhythm based on color and pattern?
- **Interpret** What feeling or mood is communicated by your Kachina?
- **Judge** What are the best features of your figure? What would you do differently if you were to repeat the lesson?

◆ **Figure 12–9** **Student work. Kachina.**

PORTFOLIO IDEAS

Artwork doesn't always fit into a folder or even a large portfolio. What if you worked with a group to make a three-dimensional sculpture or a mural? Photographs and drawings are one way to document the experience of working together. Another way is to write about it in detail. When describing work performed in groups, outline the goal and list each member's responsibility. Then focus on your own specific tasks for self-reflection and evaluation.

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Career Corner
- Interactive Games
- Museum Web Links

LESSON 5

Art Stories Larger than Life

Some storytellers create short stories. These tell about an event or experience so specific that it may be recounted in just a few pages. Other stories are told on a much grander scale. These stories focus on events that are more complex or of great importance. They require hundreds and sometimes thousands of pages.

Visual stories, too, may be told on a large or small scale. In this lesson, you will look at stories that are larger than life.

Frescoes

When you were little, you may have been scolded for drawing on the wall. Some professional artists make a living doing just that. They create frescoes (**fres**-kohz). A **fresco** is *a painting created when pigment is applied to a section of wall spread with fresh plaster.* The word fresco is Italian for "fresh." The technique of fresco painting got its start in Italy during the late Middle Ages.

◆ **Figure 12–10** **Notice that the figures in the room at the viewer's lower right are wearing lab coats. What service do you think they provide to city dwellers?**

Diego Rivera. *The Making of a Fresco Showing the Building of a City.* 1931. Fresco. 6.9 × 9 m (22′ 7″ × 29′ 9″). Located at the San Francisco Art Institute, San Francisco, California.

◆ **Figure 12–11** **This building, which was completed the year the artist died, bears his name. The mural shown covers 274 square meters.**

David Alfaro Siqueiros. *Poliforum.* 1974. Acrylic enamel on asbestos-cement and steel. 15 m (49′ 2½″). Mexico City, Mexico. Mexican Government Tourism Office, New York.

Frescoes that Tell a Story

The fresco in **Figure 12–10** was painted in the early 1930s. Observe the work's physical dimensions. The figures and objects in it have been painted life-size. Notice the painting's unusual shape. The artist has provided a **cutaway** of a house under construction. This is *a view in which an outside wall has been removed to reveal the scene within.* Most of the details in this painting are activities you would expect to find in such a scene. There are workers in coveralls laying foundations and men in business suits reviewing plans.

However, there is more to this painting than meets the eye. Notice the title. The fresco depicts not the building of a house but of a city. People from all walks of life work cooperatively toward a common goal. What is that goal? In what way is a house a fitting symbol of a city?

Meet the Artist

Diego Rivera (1886–1957)

Cultural connection. Diego Rivera is best known for painting large murals on the sides of public buildings. Many of his murals tell stories of his native Mexico, including its history and culture. Rivera often explored social and political themes in his work.

Born in Guanajuato, Mexico, in 1886, Rivera studied art at the Academy of San Carlos in Mexico City. He also took two trips to Europe to study art. When Rivera returned to his homeland in 1921, he began painting murals and frescoes (see **Figure 12–10**). His murals are found on many buildings in Mexico and also in the United States. Rivera died in 1957, leaving behind an unfinished mural for the National Palace in Mexico City.

To learn more about Rivera and his work, click on Artist Profiles at art.glencoe.com.

Murals

The artist who painted the fresco in Figure 12–10, Diego Rivera, was a notable Mexican artist. So was the individual responsible for the work in **Figure 12–11**. His name was David Alfaro Siqueiros (ahl-**far**-oh see-**cay**-rohs). This gigantic work is a *mural*, a type of public art done on a wall. The mural shown here graces the outside of an arts center in Mexico City. There are 12 such works, one for each of the sides of this oddly shaped building. Each mural addresses a different theme. Examine this giant artwork. What story does it tell? How would you describe its composition?

Check Your Understanding

1. What is a *fresco?* What is the origin of the word?
2. Compare ways in which the works on these pages are similar. How are the two different?

Telling a Story Through Art

"Her words paint a vivid picture." "His painting tells a dramatic story." You have probably read descriptions like these. The first sentence describes a skillful writer, and the second describes a skillful artist. Sentences like these illustrate the tight bond that connects literature and art. These two forms of expression are so related that sometimes they overlap. In fact, many artworks are based on or inspired by literature.

Interpreting Literature

The passage in **Figure 12–12** is from Washington Irving's *The Legend of Sleepy Hollow.* In this scene, Ichabod Crane and his horse Gunpowder are being pursued by the dreaded Headless Horseman. Read Irving's excerpt. Pay close

Excerpt from "The Legend of Sleepy Hollow"

"If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks . . . Ichabod cast a look behind . . . Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash—he was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider, passed by like a whirlwind."

◆ **Figure 12–12** Excerpt from "The Legend of Sleepy Hollow" by Washington Irving.

◆ **Figure 12–13**
Notice how the artist captures the action in Irving's story. What qualities add to the suspense and terror of the scene?

William John Wilgus. *Ichabod Crane and the Headless Horsemen.* c. 1855. Canvas. 53.3 × 76.7 cm (21 × 30.2″). National Gallery of Art, Washington, D.C. Gift of Edgar William and Bernice Chrysler Garbisch.

attention to how the author used descriptive words to paint an exciting, suspenseful scene.

Art Inspired by Literature

Now look at **Figure 12–13,** a painting by artist John William Wilgus. How does the artist capture the excitement and tension of Washington Irving's story? Both Irving's excerpt in Figure 12–12 and Wilgus's painting show the climax of the story. A climax is the point where a tale's dramatic tension reaches its high point. Why do you think Wilgus chose to paint this moment? Do you think he successfully portrayed Irving's story? Why or why not?

MAKE THE CONNECTION

Take Another Look

1. Reread the passage in Figure 12–12. Write down the adjectives that help create the mood. Next, write down the verbs that set the action.
2. Examine the painting in Figure 12–13. Next, write a paragraph describing the action and mood of the scene.
3. What elements and principles of art can you identify in Wilgus's painting? How do they contribute to the action and mood?

ART & READING

Sketch a scene from literature. Choose a scene from a favorite story of yours. Describe the setting, the characters, and explain what is happening. After describing the scene, draw a sketch using the appropriate elements and principles of art to express the mood of your scene.

LESSON 7

Book Illustration

As mentioned earlier, some stories are told in words, others in pictures. In this lesson, you will look at picture stories that co-exist successfully side by side with the printed word. Pictures of this kind appear scattered throughout the book you are holding at this moment. They are called *book illustrations.*

Manuscript Illustration

The practice of illustrating books goes back some 1,100 years. The earliest such illustrations were tiny paintings known as *illuminations.* They were so called because their job was to illuminate—or shed light on—the words on the page. Illuminations were common in Europe at a time when most people could not read. These illustrations thus served a function that went beyond mere decoration. Do you recall the name for art of this type?

The object in **Figure 12–14** is an illuminated page from a book produced around the turn of the fifteenth century. This book was called a *missal* (**mis**-uhl). Its purpose was to teach. The bulk of the instruction was provided by miniature framed images of the sort appearing at the top of the page shown. Notice the richly colored border of fanciful plants and creatures. Each of these objects was individually hand-painted. What kind of lessons do you think missals taught? Do you know the story narrated by the framed picture on this missal page?

Book Illustration of Today

The invention of the printing press in the 1400s changed for all time the way books were made and illustrated. At first, all illustrations were done as woodcuts.

◆ **Figure 12–14** **In what ways is this book page similar to others you have seen? How is it different?**

Artist unknown. Missal. 1389–1404. Tempera colors, gold leaf and gold paint on vellum in a medieval, blind-stamped binding. 33 × 24 cm (13 × 9⅞″). The J. Paul Getty Museum, Los Angeles, California.

◆ **Figure 12–15** **The artists have used the art element of line to suggest action. What role does proportion play in this book illustration?**

Leo and Diane Dillon. *Marie and Redfish.* Illustration by Leo and Diane Dillon from *Her Stories: African American Folktales, Fairy Tales and True Tales* by Virginia Hamilton. Illustrations copyright © 1995 by Leo and Diane Dillon. Reprinted by permission of Scholastic, Inc.

The printing plates for such illustrations could be arranged conveniently alongside the type.

In time, changes brought about through advances in technology simplified this process. Artists today are free to create book illustrations in any medium they choose. One recent illustration appears in **Figure 12–15**. Examine this artwork. It was created to accompany a story titled "Marie and Redfish." The story tells of a teenager whose path crosses that of a prince. Find the "prince" in the picture. In what ways does this creature remind you of the mythical beasts you learned about in Lesson 3? In what ways does this illustration help the story come alive in the same way as the missal illustrations did?

Meet the Artist

Leo and Diane Dillon (b. 1933)

Cultural connection. Leo and Diane Dillon share a special distinction: They are the only artists to win the Caldecott Medal two years in a row. The Caldecott Medal is a prestigious award given to children's book illustrators. Since 1957, the Dillons have worked together to create many book illustrations, such as the one in **Figure 12–15**.

Leo Dillon was born in Brooklyn, New York, in 1933. Just 11 days later, his future wife Diane was born in Glendale, California. Leo and Diane met in 1953 while studying at the Parsons School of Design in New York City. Although their relationship began with an intense rivalry, they eventually fell in love and then married in 1957. Ever since, they have collaborated not only on book illustrations but also on posters, advertisements, and album covers. The Dillons work as a team, passing a piece back and forth, with each artist adding to and improving upon the work in progress. The end result is a unique combination that neither artist could have created individually. Compare and analyze the illustrations in Figures 12–14 and 12–15.

Check Your Understanding

1. What is an illumination? What is a missal?
2. How have book illustrations changed since the Middle Ages?

LESSON 8

Creating a Book Cover

Despite what you may have heard, you *can* tell a book by its cover. For proof, examine the center portion of the quilt in **Figure 12–16**. It was used for a book cover. The group is having a "picnic" on the tar roof—the "tar beach"—of an apartment building in a big city. Notice how the illustration draws you right into the story. Do you think this art makes a good book cover?

What You Will Learn

In this lesson, you will design a book cover of your own. Begin by finding a story or making one up. Then plan a cover design that will invite readers to pick up your book and read it. You will create the title and author's name in a type style that suits the story theme or topic. The colors used for the title and the author's name should contrast with the colors of the illustration. Complete a picture to fit your chosen theme or topic.

What You Will Need

- Sketch paper and pencil
- Sheet of white drawing paper, 9 x 12 inches
- Sheet of colored construction paper
- Colored markers, crayons, or tempera paints and brushes

◆ **Figure 12–16** **How would you describe the style of this artwork? How does the artist draw your attention to the figures?**

Faith Ringgold. *Tar Beach.* 1988. Pieced and printed fabric. 188 × 175.3 cm (74 × 69″). Faith Ringgold, Inc. © Solomon Guggenheim Collection.

- Ruler, compass
- Scissors, white glue

What You Will Do

1. In the school library, examine several books. Notice the covers or book jackets. Pay attention to the cover illustration and to the **font,** or *typeface.*
2. Choose a book that you like. If you prefer, you may make up a story and title.
3. Think of a picture that will attract readers to your book. Decide how large your picture will be. Make several sketches. Transfer your best sketch to a sheet of white drawing paper. Complete your illustration using markers, crayons, or tempera paints.
4. Think next about lettering styles for the title. Look through books for fonts that fit in with your story. If the story is humorous, you might choose rounded letters. A frightening story might call for tall, pointed letters.
5. Imitating the font you have chosen, carefully letter your title on colored construction paper. Choose a color that will stand out against your illustration. To control the height, measure and cut a strip from the construction paper about 1-inch wide. Draw the title on this strip. Use a ruler for the straight edges on letters such as *m* or *t.* Make the round parts of *p* and other letters by using a compass. Draw letters for the author's name in a similar fashion. These should be smaller than the title. Cut a half-inch-wide strip of construction paper to help guide you. With scissors, cut out the letters when you have finished.
6. Organize the design of your book cover. Experiment placing the words in relation to the illustration. When you are satisfied, glue the words in place.

Evaluating Your Work

- **Describe** What part of the story did you choose for the cover picture? What images appear in this illustration? What kind of font did you choose?
- **Analyze** Does color of the lettering in your title stand out vividly against colors of the illustration? Is the author's name smaller than the title?
- **Interpret** Does the font you chose fit the theme or message of your story? Is the message clear?
- **Judge** Tell whether your book cover would draw readers in and why.

◆ **Figure 12–17** **Student work. A book cover.**

Reflective Thinking

Critical Evaluation. After your class displays their artworks, analyze the original exhibition of your peers' book cover designs. Form conclusions about formal properties and historical and cultural contexts. For example, how did they use color? What is the book's theme?

Visual Art Journal

Compare different avocational opportunities in art, such as visiting museums, taking art classes, creating art as a hobby. List those that interest you most.

Kids Sew Stories of the Future

Kids' visions are sewn into a brilliant quilt.

Later this century, a shopping trip to the moon or a stay in an underwater hotel might be possible. Perhaps alien ships will land on Earth. If this sounds like a patchwork of wild ideas, you're right.

The Museum of Arts and Design in New York City challenged students to create quilt squares depicting their visions of life in the year 2050. Students from more than 250 schools sent in 19-inch squares in which they had stitched their dreams of the future. Judges picked one square from each state. Then, expert quilters sewed the squares together into a 12-foot-high, 22-foot-wide, three-panel quilt.

Holly Hotchner, director of the Museum of Arts and Design, says the quilt project introduced students to a traditional art form while giving them a chance to show off their positive, futuristic outlook. "The squares show a wonderful variety of views," says Hotchner, "and a great vision of life."

ABOVE: Texas kids are ready to live on the moon, with a nice view of folks back home.

LEFT: Young quilters from Illinois say it's high time a woman ran the country.

BELOW: The Alaska square shows wildlife, mountains, and clean water.

COURTESY AMERICAN CRAFTS MUSEUM

TIME TO CONNECT

- **Investigate a current issue in your town or city that interests you. Topics might relate to social issues, politics, or the environment.**
- **Outline and then draft an essay that presents the concern as well as your idea for a future solution.**
- **Translate your solution into visual form, drawing it on a piece of paper. These can be taped together to create a class paper quilt.**

Chapter 12 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 7. After each number, write the term from the list that matches each description below.

cartouche	Kachina
cutaway	petroglyph
font	pictogram
fresco	

1. A view in which an outside wall has been removed to reveal the scene within.
2. Typeface.
3. A symbolic rock carving or painting.
4. A painting created when pigment is applied to a section of wall spread with fresh plaster.
5. A hand-crafted statuette that represents spirits in Pueblo rituals.
6. An oval or oblong containing an important person's name.
7. A small picture that stands for a word or an idea.

REVIEWING ART FACTS

Number a sheet of paper from 8 to 13. Answer each question in one or two complete sentences.

8. What is a hieroglyphic? When did ancient Egyptian hieroglyphic come into being?
9. How old are Native American petroglyphs?
10. How is the dragon viewed in the Chinese culture?
11. What are Kachinas believed to represent?
12. From what language does the word *fresco* come? What does it mean in that language?
13. Why were illuminations common in the Middle Ages?

CROSS-CURRICULUM CONNECTIONS

14. **Language Arts.** Write a report describing how the art of visual storytelling has changed from earliest times through the present.
15. **Language Arts.** At your school or local library, find a poem about mythical creatures, such as "Dragon" by Karla Kuskin or "Ganesha, Ganesh" by Myra Cohn Livingston. Compare the poem's subject and meaning with what you learned in the lesson about such mythical creatures. Share your findings with the class.

Web Museum Activity

DeCordova Museum and Sculpture Park, Lincoln, Massachussetts

This chapter demonstrates the many ways artists tell stories through their art. Children's book illustrations are a good example of telling stories through pictures.

Go to **art.glencoe.com** and click on the DeCordova Museum link to take a look at the art of children's book illustrations. You will view different book illustrations ranging in subjects and themes from alphabet books, myths, folk and fairy tales, to fantasy, adventure, mystery, and drama.

Select three different illustrations and explain how they reveal the story's theme. Describe the style of the different illustrations. What techniques did the artists use to create the illustrations? Were you able to identify the book's subject or theme by only looking at the illustration?

Focus On ◆ **Figure 13–1** **This ceramic candelabra was made in Izucar de Matamoros, Mexico, for a wedding engagement celebration.**

Aurelio and Francesco Flores. *Candelabra.* c. 1980. Hand-molded, fired, painted; clay, paint, wire. 106.7 × 66 × 21 cm (42 × 26 × 8¼″). © Museum of International Folk Art/Museum of New Mexico. Neutrogena Collection. Photo: Pat Pollard.

Chapter 13

Celebrations

> *"Art must be an expression of love or it is nothing."*
>
> —Marc Chagall (1887–1985)

Quick Write

Interpreting the Quote Read the quote and look at **Figure 13–1.** How is the candelabra an expression of love? Describe any symbolic meaning you notice in the artwork.

What do you think of first when you hear the word *celebration?* Do you think of food, music, or dancing? These are usually part of a celebration. However, celebrations also involve rituals, traditions, rites of passage, and victories.

In this chapter, you will learn about many ways in which art enriches our celebrations and records them to preserve memories. You will glimpse visual celebrations of many cultures.

After completing this chapter, you will be able to:

- Describe the different media and methods artists have used to illustrate celebrations.
- Identify the influence of various cultures and historical events in depicting celebrations.
- Create several works of art that focus on celebrations.

KEY TERMS

tricolor
seal
pueblo
shadow puppet
kinetic art
adenla

LESSON 1

Holiday Celebrations

Every culture around the world celebrates holidays. Some holiday celebrations are joyous occasions. They are marked by parades, decorations, and possibly the exchange of gifts. Other holidays are times of solemn remembrance.

One common link among all holiday celebrations is the frequency with which they have turned up through the centuries as art subjects.

Celebration Art

If you look up *celebrate* in a dictionary, you discover that the word has many meanings. One of these is "to rejoice." The artwork that opened this chapter is used for celebrating Mexican wedding engagements. The candelabra is used by families when they announce the engagement of a young couple. Celebrating a special event or a holiday is a time to rejoice.

Art Celebrating American Independence

A rejoicing of a different sort is pictured in **Figure 13–2**. The subject is obvious from the title. Even without glancing at the credit line, you can probably guess the year this work was done. The clothing styles and presence of horse-drawn vehicles offer clues.

Take a moment to study this painting. Notice how the artist has used lighter color values to focus the viewer's attention on the parade. A careful inspection reveals that this is no well-disciplined, uniformed marching band. Rather, it is a random gathering of townspeople. They are simply bound together

◆ **Figure 13–2** **What colorful associations do you have with the holiday shown in this painting? Would you describe this work as realistic?**

Alfred C. Howland. *The Fourth of July.* 1886. Oil on canvas. 61 × 91.6 cm (24 × 36⅛"). High Museum of Art, Atlanta, Georgia. Gift of Life Insurance Company of Georgia in celebration of the Nation's Bicentennial.

by their patriotic spirit and the steady boom of the bass drums. What mood or feeling does this work bring to mind?

Art Celebrating Mexican Independence

Compare the style and subject matter of Figure 13–2 with those of **Figure 13–3**. This work celebrates Mexico's Independence Day. Both artworks focus on a parade. Unlike Figure 13–2, the marchers in Figure 13–3 are schoolchildren. All are dressed in white, and each child carries a miniature Mexican **tricolor** (**try**-kuhl-uhr). This is *a flag with three broad bands of color.* In stark contrast to the children's costumes is the black suit worn by the man leading the procession. Note the serious expressions on the people's faces. What do these suggest about the tone or mood of the celebration?

Check Your Understanding

1. How does the artist of Figure 13–2 draw your attention to the parade?
2. What difference in mood do you detect between the paintings in Figures 13–2 and 13–3?

Studio Activity

Making a Tricolor

Practical applications. Design a tricolor to represent your class, school, or community. Choose colors with symbolic value. Use red, for example, for courage, blue for loyalty. Begin with a 9 x 12-inch sheet of paper. Divide it into three geometric shapes—squares, circles, rectangles, triangles, or a combination. Measure and cut from colored construction paper the three shapes in the colors of your choice. Using white glue, attach these so as to fill the sheet of drawing paper. Complete your flag by creating an official **seal**—a *symbolic image or emblem*—on a sheet of white paper. Color the seal with markers. Cut it out and glue it to the center of your tricolor.

PORTFOLIO

Write a short paragraph describing what your tricolor symbolizes and what each color stands for. Put the paragraph in your portfolio along with the tricolor.

◆ **Figure 13–3** **Compare this Mexican celebration with the American celebration in Figure 13–2. How are they different?**

Antonio M. Ruiz. *School Children on Parade.* 1936. Oil on canvas. 24 × 33.7 cm (9½ × 13¼"). The Metropolitan Museum of Art. Secretaria de Hacienda y Credito Publico, Mexico City, Mexico.

LESSON 2

Creating an "Event" Quilt

The painting you looked at in Figure 13–2 celebrates a milestone in the growth of our nation. The work in **Figure 13–4** celebrates *eight* such milestones. On the surface, the painting shows a simple and distinctly American pastime—a quilting bee. Eight women appear seated around the quilt they have sewn. A deeper meaning begins to form when the viewer learns the identities of these individuals. The figure in the blue suit at the center is Harriet Tubman. The person in the polka-dot dress to her left is Rosa Parks. What personal sacrifices did these women make? What did they fight for?

What You Will Learn

A quilt is a fitting symbol for the contributions of people who are working together in a group effort. With classmates, you will make a quilt that celebrates an important group effort you or others in your community have made. Working alone, each of you will create a quilt square from fabric scraps and paint. This will help introduce variety. All the pieces will then be glued or sewn together. You will complete your quilt by creating a large frame or border that adds harmony and unifies the work, as in Figure 13–4.

What You Will Need

- Sketch paper and pencil
- Assorted scraps of fabric
- Fabric pieces (to be the basis for the quilt)
- Fabric glue or fusible webbing
- Needle and thread
- Fabric paint

◆ **Figure 13–4** **How has the artist added harmony to this busy painting? How has she introduced variety? Can you appreciate why this scene is an impossible one?**

Faith Ringgold. *#4 The Sunflowers Quilting Bee at Arles.* 1991. Acrylic on canvas, pieced fabric border. 188 × 203.2 cm (74 × 80″). Faith Ringgold Inc., © Oprah Winfrey Collection.

What You Will Do

1. You will demonstrate technical skills effectively using a variety of art media and materials to produce a quilt, an example of fiber art. With group members, brainstorm an event to celebrate. Possibilities include a successful school fund-raising drive, a cleanup campaign, or an effort to save a local park.
2. After choosing an event, select colors and materials that reflect the theme and help create the mood. For example, you might choose green and blue for a Save the Earth campaign.
3. Working by yourself, make several pencil sketches for a quilt square. Look through the fabric pieces to see if any of the designs suggest ideas. Decide whether you will cut out figures and objects or use shapes and symbols to express the theme.
4. Using your best sketch as a guide, cut out shapes from a variety of fabrics. Arrange and overlap these on a piece of fabric. Attach the shapes using either fabric glue, fusible webbing, or needle and thread.
5. Decide if a title will be part of the entire quilt design. Letters may be cut from felt or fabric. The letters could be accented with hand sewn stitches or fabric paint.
6. Stitch all the quilt squares together. Make an overall border for the entire quilt out of fabric scraps.

Evaluating Your Work

- **Describe** Identify the objects and figures in your quilt square. Identify the event the quilt celebrates.
- **Analyze** Explain how you organized the art elements in your quilt to create harmony, variety, and unity.
- **Interpret** Explain how your square helps capture the event. Describe the mood and idea your square communicates.
- **Judge** Were you successful in creating a quilt that celebrates an event?

◆ **Figure 13–5** **Student work. Quilt.**

STUDIO OPTION

Make a paper quilt that tells a story. Express a variety of ideas based on personal experience. Choose colors and textures to emphasize the idea and mood. Use a variety of paper media. Cut out and layer shapes, symbols, or objects that relate to your story. Imitate cross-stitches by drawing parallel diagonal lines or *Xs* with pen or paint.

Visual Art Journal

In your journal, write about working together with your classmates to create the "event" quilt. What did you like most about this project. Describe how you and your classmates proceeded to make the quilt.

LESSON 3

Celebration Dances in Art

Does your school sponsor dances? Maybe a youth or social club in your community does. With few exceptions, such events in our society are leisure-time activities. Yet, in some cultures, dance plays a featured role in important celebrations.

In this lesson, you will explore two such celebrations. You will view artistic interpretations of dances that are part of these events.

A Nature Dance

Most of our dances are recreational. A few, however, have some special meaning. The opposite is true for the Hopi people of the American Southwest. In their culture, only a small number of dances are considered social events. The majority occupy an important place in rituals celebrating their people's oneness with nature.

One of these, the Green Corn Dance, is pictured in **Figure 13–6**. Examine this painting. Did you find your eye drawn to the sweeping curve formed by the ceremonial procession on the right side? The people in this line are the dancers. They are dressed in traditional clothing. Within the semicircle is a second, smaller group that includes a drummer. Notice the dancers' upright posture. What does their body language suggest or tell about the tempo, or speed, of the music? Find the figure in the feathered headdress standing atop the **pueblo** (pweh-**bloh**), or *dried-clay dwelling*. Who do you think this person is?

A Victory Dance

Some dances, like the one in Figure 13–6, are calm and dignified. Others are fast-paced and frenzied. How would you characterize

◆ **Figure 13–6** **What do you think is the purpose of this dance? What role do the repetition of colors and forms and the use of vertical lines play in creating the painting's mood?**

Fred Kaboti. *Pueblo Green Corn Dance, Hopi*. 1947. Oil on canvas. 74.7 × 64.8 cm (29½ × 25½″). The Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma.

the dance pictured in **Figure 13–7**? Without looking at the title, you can probably sense the joyous mood and high energy level of the dancers. The painting captures a part of a victory celebration in the artist's native island of Jamaica. Can you think of a dance or "ball" with a similar purpose in our own country?

Look closely at this painting. It is divided into three main sections. The top and bottom thirds of the picture plane are given over to musicians in brightly colored costumes. At the center are the dancers, framed against a field of vivid orange. Observe how the angled lines of their arms, legs, and bodies help convey a strong sense of urgent movement. Notice the array of bold colors that make up the buildings and plant life. What art principle has the artist used to control the many colors and shapes in this action-filled painting?

Time & Place

Hopi Ceremonies

Cultural connection. The Hopi, which means good, peaceful, or wise, are a group of Pueblo Indians who live on the mesas in northeastern Arizona. A *mesa* is an isolated hill with a flat top. The Hopi live in pueblo structures made of stone and mud. Their way of life revolves around farming, and corn is their main crop.

Hopi women and men have distinct responsibilities. Women take care of the home and children, weave baskets, and make pottery. Men farm, herd, build houses, weave clothing and blankets, and perform ceremonies.

Many of these ceremonies, such as the one illustrated in **Figure 13–6**, focus on corn and the need for rain to help the crops grow. In the Kachina ceremonies, Hopi men wear colorful masks and clothing to impersonate the Kachina spirits. How is the dance ceremony depicted in Figure 13–6 different from that in Figure13–7?

Check Your Understanding

1. What do most Hopi dances celebrate?
2. What event is the focus of the painting in Figure 13–7?

◆ **Figure 13–7** **Would you describe this treatment as realistic? Has the artist used linear perspective or any of the other space-giving techniques described in Chapter 1?**

Everald Brown. *Victory Dance.* 1976. Oil on canvas. 83.8 × 124.5 cm (33 × 49″). Organization of American States Museum, Washington, D.C. Collection of the Art Museum of the Americas.

LESSON 4

Creating Kinetic "Festival" Art

The Pueblo Green Corn Dance in Figure 13–6 is part of a Hopi *festival.* Festivals are colorful events that include food, music, dancing, and other forms of entertainment. They are celebrated in every culture. The purpose of some festivals is to usher in a new year. Others are meant to ensure a bountiful harvest.

No festival would be complete without live performances. The "performer" in **Figure 13–8** is a **shadow puppet**. This is *an art object in the shape of an animal or human attached to a wand or stick.* Shadow puppets are popular throughout much of Asia, where they are featured in special events known as *shadow dances.* In these events, the puppets are made to sway gracefully to and fro behind a screen on which a bright light has been trained. Each figure appears to be dancing with its shadowy partner. Can you guess the type of festival to which this art object relates?

What You Will Learn

Shadow puppets are an example of **kinetic** (kuh-**net**-ik) **art.** This is *an art style in which parts of a work are set into motion by a form of energy.* In this lesson, you will design and create your own piece of kinetic art for a festival. You will begin by deciding what form your art object will take. Then you will create the object out of tagboard. You will add visual texture to emphasize a specific part. You will repeat lines or shapes to create rhythm, as in Figure 13–8.

What You Will Need

- Sketch paper and pencil
- Sheet of tagboard, 14 x 22 inches

◆ **Figure 13–8** **What kind of balance is exhibited by the fish's head? Where in this object has the artist used the principle of repetition?**

China. *Fish Shadow Puppet.* c. 1900. Leather with color. 13.5 × 30.5 cm (5⅜ × 12″). Museum of International Folk Art, a unit of The Museum of New Mexico, Santa Fe, New Mexico. The Girard Foundation Collection.

- Pens, watercolors, or markers
- Brushes
- Scissors
- Hole punch, book brads
- String or wooden dowel ¼ inch or less in diameter

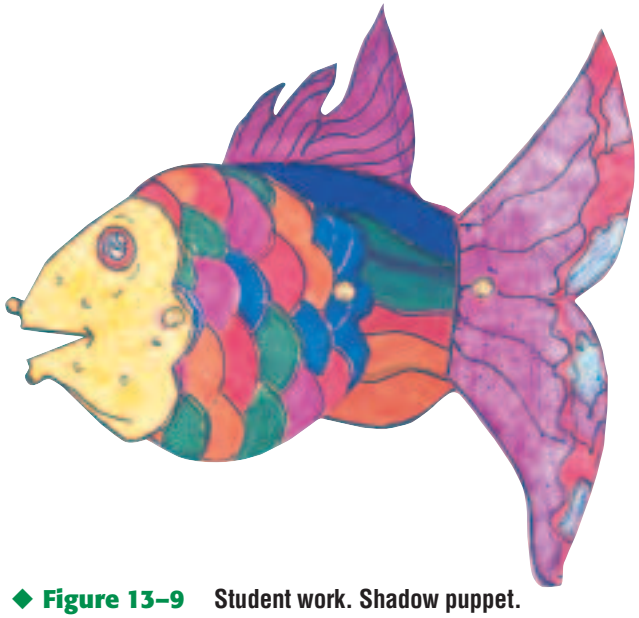
What You Will Do

1. With classmates, brainstorm a list of joyous festivals. Exchange information on animal shapes and other images associated with these festivals.
2. Working alone, choose a festival. Make several sketches of an image connected with it. The image should be one that has potential for a kinetic art project. Your object should have at least two parts, such as a body and tail (see Figure 13–8). Arms, legs, and a head are other possibilities.
3. Transfer your best sketch to tagboard. Draw outline shapes for all of the parts of your object. Fill as much of the surface as possible. Add details and color with pens, watercolors, or markers. Cover the entire surface of each part with color. Repeat lines and shapes to create a rhythmic pattern. Emphasize one part by introducing visual texture.
4. With scissors, carefully cut all parts out of the tagboard. Use a hole punch to make holes at the points where the parts will be joined. Use book brads to attach the parts. Make an additional hole in either the top or bottom of your creation. Tie string through this hole if your object is to be hung. Insert a wooden dowel as support if your object is a shadow puppet.

Evaluating Your Work

- **Describe** Identify the type of kinetic art you have created. Indicate the energy source—the wind or muscle power, for example.
- **Analyze** Tell whether you repeated lines and shapes to create a rhythmic pattern. Point to a part you emphasized by adding visual texture.
- **Interpret** Explain how the art object will be used. State whether it expresses the joyous mood of the festival.
- **Judge** Explain whether your artwork is successful. Tell whether the parts move freely.

5. Share your work with classmates. Can they identify the festival you have chosen?



◆ **Figure 13–9** **Student work. Shadow puppet.**

PORTFOLIO IDEAS

The work you include in your portfolio will demonstrate what you have done and how you did it. Written self-reflections help you define goals and recognize achievements. A teacher may use your portfolio to evaluate your progress too. A portfolio is evidence of your participation, understanding, and growth as an artist.

visual art journal

Conduct in-progress analyses of personal artworks. As you begin step 3, analyze your work and select your best sketch. Keep the other sketches in your portfolio to show your progression as an artist.

LESSON 5

Celebrating Rites of Passage

Of all the events you celebrate, probably none is more special to you than the anniversary of the day you were born. On your birthday, *you* are the "celebrity." Friends and loved ones gather around you. Bearing presents and good wishes, they help you celebrate your passage into another year of life.

The special quality of birthdays and other "passages" is not lost on artists. In this lesson, you will look at two art objects celebrating rites, or ceremonies, of passage.

Rite of Passage Art

What do you plan to be when you grow up? This is a question you probably have been asked many times. You may have asked it of yourself as well. Growing into adulthood is a big step. With it come more privileges and more responsibilities. Many cultures observe this "coming of age" with a special celebration. Graduating, obtaining a driver's license, and being able to vote are examples of coming of age that bring a feeling of excitement and a desire to celebrate.

Chinese Rite of Passage Object

In some cultures, rites of passage include the wearing of special articles of clothing. One such article appears in **Figure 13–10**. Did you recognize this colorful creation as a hat? In China, it is a tradition—and an honor—to wear a hat like this on the birthday marking one's passage into adulthood. You may be reminded of the paper hats you wore at birthday parties when you were younger.

Examine this festive object. It has been richly embroidered with beads. Notice the

◆ **Figure 13–10** **Color helps create visual interest in this object. What other art elements contribute?**

China. *Coming of Age Hat.* Mixed media, embroidery. 31 × 38 cm (12 × 15″). Private Collection.

◆ **Figure 13–11** **What kinds of shapes appear throughout this object? How would you describe the colors that have been used? What steps has the artist taken to achieve harmony?**

Africa. Yoruba. *King's Crown (adenla).* c. 1930. Bamboo framework, beads, cloth, leather. H: 50.8 cm plus 58.4 cm beaded fringe (20″ plus 23″ fringe). Diameter: 31 cm (12¼″). The Saint Louis Museum of Art, St. Louis, Missouri. Purchase: Museum Shop Fund.

attention to detail. Who do you suppose the human figures toward the base of the hat might be?

African Rite of Passage Object

The custom of wearing a birthday hat in China is widespread. The "hat" in **Figure 13–11**, by contrast, is worn by a chosen few. This object is an adenla (uh-**den**-luh), or "King's Crown." It was created by an artist of the Yoruba people of West Africa. An **adenla** is *a sculpted ceremonial headdress used in rites of passage.* The privilege of wearing an adenla is reserved for royalty.

As you study this object, take note of the birdlike figure at the top. Many Yoruban adenla are decorated with woodpeckers. These are symbolic of the class structure—the "pecking order"—in this West African society. The long-beaded threads extending from the brim form a *veil* of sorts. The purpose is not to protect the new king from curious glances. Rather, it is to force his own gaze inward, to remind him of his obligation to serve his people well.

Studio Activity

Making a Hat

Demonstrate your technical skills. Use a variety of art media to produce a design of a hat or headdress for a special event in your life. Begin by cutting a circle from construction paper and then cutting a slit from the outer edge to the center. Pull together the "flaps" on either side of the cut to make a cone. Fasten with staples or transparent tape. Decorate your hat with beads, lace, and other found objects that convey the theme and mood of your chosen event.

PORTFOLIO

Write an evaluation of how well your hat or headdress reflects the theme and mood of the event. Add this to your portfolio with a photograph of the hat.

Check Your Understanding

1. Compare and contrast Figures 13–10 and 13–11.
2. Identify the influence of Yoruban political structure in an adenla.

A Cause for Celebration

There are many reasons to celebrate, and art embraces them all. Some celebrations, as you've read so far in this chapter, occur on a personal level. These include birthdays and rites of passage. Other causes for celebration occur on a national level. The passage in **Figure 13–12** describes such an event. This passage expresses the nation's mood in 1917 regarding World War I.

Celebrating Historical Events

In a special session of Congress held on April 2, 1917, President Woodrow Wilson delivered his "War Message." Four days later, Congress overwhelmingly passed the War Resolution, which brought the United States into World War I. Within a month of Congress' war declaration, joyous parades were held.

A Moment in History
April 2, 1917

President Woodrow Wilson wanted to avoid involving the United States in the war. Most Americans wanted it that way, too. They elected the president to a second term based mainly on his campaign slogan. That slogan read simply, "He Kept Us Out of War."

Events that soon followed forced Wilson's hand, however. Chief among these was the sinking of the luxury liner Lusitania. All on board died, including 128 Americans. A German submarine claimed responsibility for the disaster.

Wilson had seen enough. On April 2, 1917, he spoke before a joint session of Congress. He asked Congress to declare war on Germany. Doing so, he said, would keep the world "safe for democracy." The United States would join forces with two other democratic nations. These were Great Britain and France.

A patriotic whirlwind immediately swept the country. Young American males rushed to enlist.

◆ **Figure 13–12** **Adapted from President Woodrow Wilson's "War Message."**

◆ **Figure 13–13** **Notice Hassam's use of color in this painting. What colors stand out most?**

Childe Hassam. *Allies Day, May 1917.* Oil on canvas. 92.7 × 76.8 cm (36½ × 30¼") National Gallery of Art, Washington, D.C. Gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney.

The Colors of Patriotism

The scene shown in **Figure 13–13** illustrates a parade down Fifth Avenue in New York City. This painting is by American artist Childe Hassam (1859–1935). As noted in the credit line, the title of the work is *Allies Day, May 1917.* Childe Hassam happened to be present at the parade depicted in his painting. Hassam dedicated this artwork "to the coming together of [our] three peoples in the fight for democracy." Notice the colors that dominate. They are found in the many flags that hang from windows high above the street. The Stars and Stripes, which appears several times, is the largest. It is joined by the British Union Jack and the French Tricolor. By a lucky coincidence, all draw upon the same three colors.

MAKE THE CONNECTION

Take Another Look

1. After reading the passage in Figure 13–12, is the artwork effective in expressing that moment in history?
2. Look again at Figure 13–13. What feeling does the painting evoke? What is a dominant feature in this artwork?

ART & SOCIAL STUDIES

Depicting a celebration. Think about another cause for celebration. This may be a national event, or it may relate to family. Write a description of the event you selected. What is it celebrating? What is special about the particular scene you're describing? Next, draw several sketches of events related to this celebration.

LESSON 7

Art that Celebrates Life

In this chapter, the focus has been on celebrations that relate to important dates on the calendar. Not all celebrations, however, revolve around "red-letter days." Some causes for celebration are simple, everyday events—skating with friends on a perfect fall afternoon, gazing out the window at a gentle spring rain, or waking up to the first snow. Can you think of similar occasions that made you feel glad just to be alive?

Every now and then life serves up such priceless moments. These celebrations of life know no cultural boundaries. In this lesson, you will look at two artists' views of such celebrations.

Inuit Subjects

The painting in **Figure 13–14** captures a rare moment for both the artist and her subjects. Study the work. In it, two Inuit women appear. The similarity of their positions indicates that they are celebrating. Imagine the artist's delight in creating this scene. She expresses her feelings by recording a celebration in a symbolic way. Notice the stylized use of shape and color.

◆ **Figure 13–14** **Notice how the artist uses the sun, moon, and stars to symbolize the universal nature of artistic expression. How has she used color to symbolize day and night?**

Rie Muñoz. *Both the Sun and Moon Belong to Women*. 1990. Watercolor. 48.2 × 55.9 cm (19 × 22″). Rie Muñoz Ltd., Juneau, Alaska.

◆ **Figure 13–15** **Can you find objects in this painting that exhibit radial balance? What other art principles are evident in this work?**

James Phillips. *Ancestral Dream.* 1991. Acrylic on paper. 120.7 × 108 cm (47½ × 42½″). Private Collection.

African American Paintings

Some celebrations of life do not come from how we feel. They come instead from a sense of pride in who we are. The abstract artwork in **Figure 13–15** is such a "celebration." The work celebrates the artist's African roots.

As you explore this busy painting, your eye never stays in one place for long. It is forever moving, much like the pulsing colors and vibrating geometric shapes that make up the work. Pause for a moment to focus on the yellow-and-black bull's-eyes nested within the blue circle at the upper left. These objects may remind you of a face. If so, this is no accident. Similar arrangements throughout this painting are efforts to re-create, at least in spirit, the ritual masks of the artist's African ancestors.

Meet the Artist

Rie Muñoz

Cultural connection. Although Rie (short for Marie) Muñoz was born and raised in California, she is one of Alaska's most well-known artists. She paints scenes of everyday life in an Alaskan village, including such activities as fishing, hunting, and playing winter sports. Her watercolor paintings are filled with a sense of humor and whimsy (see **Figure 13–14**).

Muñoz is the daughter of Dutch parents who immigrated to California. She studied art at Washington and Lee University in Virginia and later at the University of Alaska-Juneau. In 1950, Muñoz took a steamship up Alaska's Inside Passage. She fell in love with the capital city of Juneau and decided to make it her home. Ever since, Muñoz has lived and painted there. She has had many jobs, including teacher, commercial artist, and museum curator, but eventually settled on full-time painter. Even now—in her eighties—Muñoz finishes between 50 and 60 paintings every year. Identify in Figure 13–14 any influences of Inuit culture.

Check Your Understanding

1. What event is celebrated in the painting in Figure 13–14?
2. What kinds of cultural images appear in Figure 13–15?

LESSON 8

Celebrating a Role Model

Are there grownups whose footsteps you hope to follow in someday? Maybe your role model is a person like the one whose sculpted likeness appears at the center of the work in **Figure 13–16**. This man is C. J. McLin. He was the first African American to be elected to public office in the artist's home state of Ohio. The work is the artist's personal tribute to McLin. It is more than just that, however. It is also intended as a message to young people—a call to them to find heroes truly worthy of admiration. What qualities of this work reveal the artist's admiration for a leader and pioneer?

◆ **Figure 13–16** How does the artist emphasize the image of the figure whose achievements this work celebrates?

Bing Davis. *Puberty Ritual Image #10.* 1992. Clay and found objects. 91.3 × 45.7 cm (36 × 18″). Private Collection.

What You Will Learn

You will create a three-dimensional mixed-media tribute that honors a person whose life or work inspires you. Your design will include a variety of media. The objects you choose will connect in some way with your theme. Your design will include colored yarn or paper strips that create harmony with the rest of the media. The yarn will be woven and arranged in an interesting pattern.

What You Will Need

- Photographs and old magazines
- Compass
- Sheet of construction paper, 9 x 12 inches
- Scissors
- White glue
- Tissue paper, gold or aluminum foil
- Assorted yarns, colored paper, or colored markers
- Plastic lid from an ice-cream or coffee container

What You Will Do

1. Select a person whom you admire. This might be a relative, a leader in your community or state, a teacher, or anyone else who inspires you.
2. Think about images that communicate information about this person's appearance and accomplishments. These might include photographs and pictures clipped from magazines that symbolize the person's importance to you. Gather an assortment of such materials.
3. Trace a circle that will fit the outside measurement of the lid on colored construction paper. Choose a color that is in keeping with your tribute. Make a second circle the same size on a thin sheet of cardboard. Cut out both circles. Glue them together.
4. Arrange the photographs and images you have gathered on the colored construction paper circle. When you are satisfied with the arrangement, glue these in place. Fill the negative spaces between and around the images with strips of tissue paper, gold foil, or colored lines. Be creative! Set this object aside to dry.
5. Gather strands of thin yarn or cut paper strips in several colors. These should blend with those of the construction paper and images, so as to create harmony. Form an interesting pattern with the yarn or paper strips and glue them to the edge of the plastic lid to make a border and add repetition to the work.
6. Glue your circle to the flat surface of the lid.

Evaluating Your Work

- **Describe** Describe the materials used in your tribute. Identify the individual you are honoring.
- **Analyze** Does your work achieve harmony through the use of color? Have you used interesting patterns in the border as an organizing principle?
- **Interpret** Explain the idea, mood, and message your work expresses about its subject.
- **Judge** How does your work compare with that in Figure 13–16? In what ways is it similar? How is it different?

◆ **Figure 13–17** **Student work. A role model.**

Reflective Thinking

Critical Evaluation. Analyze the original artworks of your peers. Examine the mixed-media tribute to a role-model they created and form conclusions about formal properties. For example, how did they apply variety and harmony in their design?

Art Online

Careers in art. To learn more about art-related careers, visit our Web site at art.glencoe.com and click on Career Corner. Compare the different career opportunities and make note of those that interest you.

EVERYONE LOVES A PARADE

Meet the man behind a world-famous celebration.

Some balloons, like Charlie Brown, are old favorites but John Piper and his team also make new ones each year. Piper says the characters must be "exciting, fresh, and timeless."

REUTERS NEWMEDIA INC./CORBIS

For many people, Thanksgiving wouldn't be the same without the Macy's Thanksgiving Day Parade in New York City. Millions of people gaze at the colorful floats and giant balloons that soar among the city's skyscrapers.

John Piper is the man behind the floats and balloons. He designs them all and oversees the 20 people who help him dream up the holiday displays. In a warehouse in Hoboken, New Jersey, Piper and his team sketch ideas and make small models before building full-scale versions.

At parade time, Piper's staff grows to more than 300 people. It takes them about two hours to fill each balloon with helium. Workers keep the balloons grounded with nets and sandbags. "The curtain goes up at 9 A.M. Thanksgiving morning, no matter what," he says. But the crowd's response to the works of art rolling or floating by "lifts the spirits above and beyond everything else."

TIME TO CONNECT

- **Imagine attending or viewing the Macy's Thanksgiving Day Parade. Write a journal entry that describes what you found most interesting and impressive about the floats and balloons as they passed by.**
- **How do the size, form, color, and movement of the floats add to the sense of celebration? Share your work with the class for feedback. Revise your entry to make sure you've communicated a vivid sense of your reactions to the parade.**

Chapter 13 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 6. After each number, write the term from the list that matches each description below.

adenla	seal
kinetic art	shadow puppet
pueblo	tricolor

1. An art style in which parts of a work are set into motion by a form of energy.
2. An art object in the shape of an animal or human attached to a wand or stick.
3. Dried-clay dwelling.
4. A sculpted ceremonial headdress used in rites of passage.
5. A flag with three broad bands of color.
6. A symbolic image or emblem.

REVIEWING ART FACTS

Number a sheet of paper from 7 to 11. Answer each question in a complete sentence.

7. What are the paintings in Figures 13–2 and 13–3 rejoicing?
8. In what ways might Figure 13–4 be said to be an example of *impossible art?*
9. What two types of dance are featured in Hopi culture? Which type is most common?
10. Name two purposes of festivals in various cultures of the world.
11. What is a rite of passage?

CROSS-CURRICULUM CONNECTIONS

12. **Social Studies.** One of the historical figures celebrated in Figure 13–4 is Rosa Parks. Using various resources, research Rosa Parks's life. Present your findings to the class. Include readings from stories people have written about her life.
13. **Social Studies.** Different states and locales have their own specific holidays. Residents of Massachusetts, for example, celebrate Patriot's Day. Find out about holidays specific to your town or community, such as Founder's Day. Learn about their meaning and what they represent. Design and create visual materials—posters and a logo, for example—for the next celebration of this event. Share your creations with your classmates.

Web Museum Activity

The Museum of Fine Arts, Houston, Texas

In this chapter, you learned about the different ways artists have recorded celebrations through the ages. Go to art.glencoe.com and click on the Museum of Fine Arts, Houston link to explore different types of celebrations from various cultures.

You will discover different forms of celebrations and understand the meaning of these special events. Examine the different images. What is being celebrated in each of these artworks? How do the artworks depict the particular celebration? Describe the meaning behind the festival or celebration.

Focus On ◆ **Figure 14–1** **Look at the fun image Miró creates with colors and shapes. Do you notice a dog and a window in the painting? What other objects has the artist included?**

Joan Miró. *Dutch Interior (I).* 1928. Oil on canvas. 91.8 × 73 cm (36⅛ × 28¾″). The Museum of Modern Art, New York, New York. Mrs. Simon Guggenheim Fund. © ARS, NY.

Chapter 14

Creating Fantasy

> *"I try to apply colors like words that shape poems, like notes that shape music."*
>
> —Joan Miró (1893–1983)

Quick Write

Interpreting the Quote
Look at **Figure 14–1** and read the quote. Describe how Miró's use of colors and shapes are like that of poetry and music.

The imagination is a wonderful and exciting thing. Artists use their imaginations to create and invent new forms of poetry, music, dance, painting, sculpture, and architecture. When you were a child, you could transform a box into a castle, or a stuffed animal into a living, talking friend. Now you can use that same imagination to unlock the door to creative ideas and to solve problems.

In this chapter, you will look at many artworks that play with your imagination. Open your mind to them and enjoy.

KEY TERMS

fantasy art
Surrealists
juxtapose
social protest painting
architectural rendering
belvedere

After completing this chapter, you will be able to:

- Define *fantasy art.*
- Determine what the Surrealists were trying to accomplish.
- Identify links between fantasy art and the influence of historical events.
- Complete several fantasy artworks using different media and techniques.

LESSON 1

Dreams and Nightmares

Do you remember what you dreamed last night—or if you dreamed? Dreams are our lone connection with a world that is otherwise lost to us. This is the hidden world of sleep. It is a place where we spend 8 of every 24 hours each day—a full third of our lives. Is it any wonder that this uncharted territory has long held fascination for artists?

In this lesson, you will look at two "dreamscapes." You will explore visual interpretations of the strange kinds of images that visit us during our slumber.

Dream Art of the Past

Depicting dreams in art is nothing new. As a branch of **fantasy art**—*art that focuses on make-believe or imaginary subjects*—dream art dates at least to the time of the ancient Greeks. During the Middle Ages, demons and other "night visitors" were frequent subjects of paintings and illustrations.

The work in **Figure 14–2** was created in 1872. The artist, who was active during the mid-1800s, worked chiefly as a sculptor. The painting is based on a dream he actually

◆ **Figure 14–2** **Look at the title and then at the painting. What principle of art has been used to heighten the suspense in this work?**

William Rimmer. *Flight and Pursuit.* 1872. Oil on canvas. 46 × 66.7 cm (18 × 26½″). Museum of Fine Arts, Boston, Massachusetts. Bequest of Miss Edith Nichols.

◆ **Figure 14–3** **What properties are shared by this painting and the one opposite? How has the artist of this work suggested deep space?**

Kay Sage. *No Passing*. 1954. Oil on canvas. 130.2 × 96.5 cm (51¼ × 38″). Collection of Whitney Museum of American Art, New York, New York. Purchase.

had. In the dream and the painting, the figure running in the foreground is the artist. That he is being chased by someone is clear not only from the title. It is equally evident from the scary shadows on the floor behind him. Who is chasing the artist? Why are they after him? Most baffling of all is the ghostlike image in parallel stride in the background. From whom is he running?

Recent Dream Art

During the first half of the twentieth century, artists struck out in many bold new directions. Some turned to their conscience for inspiration and subject matter. Others looked to their emotions. Yet others probed the inner workings of the mind. This *group of artists who explored the realm of dreams and the subconscious* called themselves **Surrealists** (suh-**ree**-uh-lists). The name comes from a word whose initial part, *sur-*, means "beyond or above."

The painting in **Figure 14–3** was created by a Surrealist. Examine this unusual work. Beneath a sullen sky, collections of flat building-high objects (some wrapped in what looks like canvas) stretch endlessly to the horizon. Scraps of these same materials litter the ground, providing a possible clue to the work's title. Typical of Surrealist art, this "landscape" is bathed in an unnatural light that casts shadows on some of the towering structures. What is the source of this light? The answer to that question, like the meaning of the odd shapes themselves, remains a mystery.

Studio Activity

A Drawing in the Surrealist Style

Creative expression. Express a variety of ideas based on personal experience and imagination to come up with an image you might expect to find in a nightmare. On a sheet of lined paper, note details of this image. Using pencil, sketch your image lightly on a sheet of drawing paper. Imitate as much as possible the style of the painting on this page and in Figure 14–2. Use colored pencils, markers, or oil pastels to complete your work. Choose hues that help communicate a sense of fear.

PORTFOLIO

Describe your nightmarish image and the Surrealist style you used to portray it.

Check Your Understanding

1. What is fantasy art? What are its roots?
2. To what did the Surrealists turn for inspiration?

LESSON 2

Creating a Fantasy Bird Collage

The world of fantasy art is filled with curious creatures. Study the painting in **Figure 14–4.** Without glancing at the title, you can still sense the girl's sheer terror. Have you ever seen a bird like this? Perhaps the artist saw it in a dream.

What You Will Learn

In this lesson you will have a chance to use your imagination and create an image of a bird. You will use this image, along with an assortment of art media, to create a collage. Begin by discussing with classmates the various features of birds. A class member will list these features on the board. For each feature the class will brainstorm descriptive words. These will be written next to the feature. Using this list as a starting point, make several pencil sketches of birds. Transfer the best of these to drawing paper. You will use tissue paper and other materials to give your bird color and texture.

◆ **Figure 14–4** **Describe the artist's use of color and shape in this painting. What type of feeling does this artwork communicate?**

Rufino Tamayo. *Girl Attacked by a Strange Bird.* 1947. Oil on canvas. 178 × 127.3 cm (70 × 50⅛″). The Museum of Modern Art, New York, New York. Gift of Mr. and Mrs. Charles Zadok.

What You Will Need

- Pencil and sketch paper
- White drawing paper, 12 x l8 inches
- Scissors
- Sheets of colored tissue paper
- White glue, water, brush
- Yarn
- Black markers or pen and black ink

What You Will Do

1. Working with classmates, discuss features common to birds. These might include wings, legs, claws, beak, and feathers. One class member is to write these features on the board. Space for additional words is to be left alongside each feature.
2. Still working as a class, brainstorm words to describe each feature. Let your imagination run free. For *eyes,* for example, you might mention words such as *large, narrow,* and *yellow.* The volunteer at the board should list suggested words in the space after each feature.
3. Working alone, use the lists on the board to form a picture of a bird in your "mind's

eye." Your bird might terrify your viewers or it may make them smile and even laugh. Make several sketches of your bird.

4. Using your best sketch as a model, redraw your bird on a sheet of drawing paper. Make sure that the drawing fills the paper. Use a firm, continuous line.
5. Cut a variety of large and small shapes from sheets of colored tissue paper. When you have enough to cover your drawing, glue these carefully in place. Use white glue thinned with water for this purpose. Then lay the tissue paper on the damp surface. Smooth it out gently with your hand. Then carefully brush a second coat of glue across the surface of the tissue. If your brush picks up any color from the wet tissue, wipe it off on a paper towel.
6. Continue in this fashion, adding layer upon layer of tissue paper. Always glue the darkest colors of tissue in place first. Add subtle shadings of color by adding pieces of lighter tissue over pieces of darker ones.
7. When all the tissue is dry, add lines to suggest feathers or other designs. Do this with lengths of colored yarn or with a black marker or pen, or with both.

Evaluating Your Work

- **Describe** Is your drawing easily identified as a bird? Can you point to the different features of your bird?
- **Analyze** Is your bird large and colorful? Does it contain a variety of textures?
- **Interpret** What kinds of emotions or feelings do you think your bird collage will arouse in viewers?
- **Judge** Do you think your bird is a success? Do you feel it can be described as fantasy art?

◆ **Figure 14–5** **Student work. Fantasy bird collage.**

REFLECTIVE THINKING

Critical Evaluation. Analyze the original portfolios of your peers to form conclusions about formal properties and historical and cultural contexts. Select a few of their artworks and evaluate how they communicated their ideas.

Visual art Journal

In your journal, describe your fantasy bird. What would you do differently next time? Explain your reasons.

LESSON 3

Puzzling Paintings

You wouldn't think much of it if you saw a car go by. You might sit up and take notice, however, if the driver were an elephant! Familiar images can seem unfamiliar—even strange—when they are placed in unexpected settings. Artists sometimes surprise viewers by doing just that. They **juxtapose** (**juks**-tuh-pohz), or *place side by side,* objects that look unusual or interesting when viewed together. In this lesson, you will look at two such works.

A Puzzling Painting from the 1930s

The images juxtaposed in an artwork often have little in common. In the painting in **Figure 14–6**, they have too much in common. This work was created by a Belgian Surrealist famous for his imaginative use of juxtaposition. His name was René Magritte (ren-**ay** mah-**greet**).

Examine this painting. If you were asked to describe it, what would you say? Maybe you would identify its subject simply as a window opening onto a nature scene. Look more closely, however. Find the small object in the shape of an upside-down *T* juxtaposed against a cloud. It takes some viewers a moment to realize that this seemingly out-of-place object is actually part of an easel. On the easel is an unframed landscape painting that blends perfectly with the scene beyond. With your finger, trace the outline of this "painting within a painting." What statement

◆ **Figure 14–6** **What two images are juxtaposed in this painting? Would such a juxtaposition be possible in real life?**

René Magritte. *The Human Condition.* 1934. Oil on canvas. 100 × 81 × 1.6 cm (39⅜ × 31⅞ × ⅝″). National Gallery of Art, Washington, D.C. Gift of the Collectors Committee.

might the artist be making? Notice the title. Maybe this artwork is a comment on the inability of some people to tell where reality begins and ends. Can you think of advances in our own time that have helped blur the line between fantasy and reality?

A Puzzling Painting from the 1980s

Compare the painting in **Figure 14–7** with the one just analyzed. The work on this page was completed fifty-five years later. Yet, the two share a similar theme. Both, moreover, present "pictures within a picture."

As you study Figure 14–7, you find once again that first impressions can be deceiving. At first glance, this painting appears to be nothing more than a pleasant seascape. On closer inspection, you begin noticing details that are hard to explain. A trio of gently swaying palm trees at the left, for example, appears rooted to a wooden tabletop. On the right side is an open sketchbook propped against a mountain. As if these images weren't puzzling enough, what are we to make of the painting that floats in mid air? How about the one in the sketchbook that continues the scene behind it? Again, the title is a partial key to such mysteries. It hints at the possibility that the work is a picture album of events in the artist's life—past, present, and to come.

Studio Activity

Extending an Image

Demonstrate technical skills. Look through magazines for black-and-white photographs of landscapes or seascapes. With scissors, trim one such photograph to measure about 3 x 5 inches. Glue this photograph at or near the center of a 9 x 12-inch sheet of white drawing paper. Use pencil to "continue" the image in the photograph onto the white paper. Juxtapose unusual objects. Add details to the scene as you draw.

PORTFOLIO

What did you learn from extending the photograph? What would you do differently?

Check Your Understanding

1. What does *juxtapose* mean?
2. Name two things that the paintings on these pages have in common.

◆ **Figure 14–7** **This artwork reflects the artist's fond memories of a grandmother who introduced her to painting when she was young.**

Lydia Rubio. *Ella Pintaba Paisajes (She Painted Landscapes)*. 1989. Oil on canvas. 91.3 × 234 cm (36 × 92″). Private Collection.

LESSON 4

Creating Your Own Picture Puzzle

Some picture puzzles, as you have seen, make statements of a general nature. Others operate on a more personal plane. What sort of comment or message does the picture puzzle on this page deliver?

Before you attempt an answer, it may help to know that the work is an example of **social protest painting**. Emerging in the 1930s, this was *an art style dedicated to attacking the ills of big-city life.* A frequent target of social protest paintings are current-day problems. Look again at the thought-provoking picture in **Figure 14–8**. What problem of big-city life do you think this work highlights? What "surreal" or fantasy images and objects can you find?

What You Will Learn

In this lesson, you will create a picture puzzle of your own. Like the painting in Figure 14–8, your work will target a problem of modern life. Begin by thinking about possible themes. Make sketches that juxtapose images that relate to your theme but not

◆ **Figure 14–8** **Notice the moody sky and downward-pointing arrows. What feelings do they communicate?**

George Tooker. *Highway*. 1953. Tempera on panel. 58 × 45.4 cm (22⅞ × 17⅞"). Courtesy of Terra Museum of American Art, Chicago, Illinois. Terra Foundation for the Arts, Daniel J. Terra Collection.

ordinarily to each other. Use the best of your sketches as the basis of an oil pastel drawing. Add images clipped from magazines. Make one image larger than all the others to emphasize its importance.

What You Will Need

- Pencil and sketch paper
- Sheet of white drawing paper, 9 x 12 inches
- Oil pastels
- Old magazines
- Scissors
- White glue

What You Will Do

1. Think of a problem you feel strongly about or have learned about. Make a list of images that might be connected with the problem. Be creative.
2. On sketch paper, experiment with juxtaposing images from your list that usually are not related but which, together, make a strong statement. Decide on one image that is central to your theme. Draw this image the largest.
3. Transfer your best sketch to a sheet of white drawing paper. Complete your drawing using oil pastels. Choose colors that suit your theme.
4. Thumb through old magazines for additional images. Clip four or five pictures. Experiment placing these at various points on the surface of your drawing.
5. When you are happy with your arrangement, glue the images in place.

Evaluating Your Work

- **Describe** List the images that appear in your work.
- **Analyze** Did you emphasize one image by making it larger than the others? Does your picture contain an interesting juxtaposition?
- **Interpret** What is the mood of your work? What statement does the work make?
- **Judge** Are you pleased with your picture? Were your classmates able to identify the problem your work attacks?

◆ **Figure 14–9** **Student work. Current-day problem.**

PORTFOLIO IDEAS

When you have completed this class, your portfolio will be evidence of all you have learned about art. Use it as a motivation to continue communicating your ideas and feelings through new artworks. As long as you continue to work, you will continue to grow as an artist.

Art Online

For additional activities, check out our Web site at **art.glencoe.com**. There you will also find:

- Artist Profiles
- Career Corner
- Interactive Games
- Student Art Gallery

LESSON 5

Impossible Images

"Seeing," it is said, "is believing." Generally, there is much truth to this statement. Sometimes, however, our eyes play tricks on us. They cause us to see imaginary pools of water shimmering in the distance when the weather is hot. They confuse us by making images appear to shift and change no matter how long we stare at them. You have probably seen optical illusions that will not "stay still."

◆ **Figure 14–10** **The artist was fond of such visual puzzles. Another of his prints appears in Figure 2–10 on page 34. What similarities can you find between these two works?**

M. C. Escher. *Belvedere.* 1958. Lithograph. 46.2 × 29.5 cm (18 × 11⅝"). © 1996 Cordon Art, Baarn, Holland. All rights reserved.

In this lesson, you will look at an image that, like such illusions, fools the eye. You will examine a second work that looks impossible for entirely different reasons.

An Impossible Building

Some of the works you have looked at in this chapter contain ghostly beings. Others show eerie, surreal landscapes. The fine art print in **Figure 14–10** fits neither of these descriptions. It focuses, rather, on a perfectly straightforward subject. The work may be seen as a kind of **architectural rendering**. This is *a detailed, realistic two-dimensional representation of a proposed three-dimensional structure.* In this case, the proposal is for a **belvedere** (**bel**-vuh-deer), *a building designed to provide a view of its surroundings.* The word is a blend of the Italian roots *bel,* or "beautiful," and *vedere,* "view."

Look closely at this print. It doesn't take long before you notice that something is terribly wrong. To pinpoint the problem, locate the two figures—one on each level—gazing out at the scenery. Both stand at a railing along the narrow end on the structure's right. Yet, each faces in a different direction. The first and second floors of the belvedere have been juxtaposed at right angles! Note that a model for this impossible design is located conveniently within the print. It appears in the hands of the perplexed-looking figure seated on the bench near the bottom of the picture. Could such an object really exist in three dimensions? If you were the architect's client, would you approve this plan?

An Impossible Cityscape

In contrast to the confusing world shown in Figure 14–10, the painting in **Figure 14–11** appears to promise welcome relief. The feeling that you are on solid ground does not last for long, however.

Focus your attention on the triangular shape looming on the horizon. You have probably seen photographs of this structure before. It is one of the great pyramids of ancient Egypt. In and of itself, there is nothing strange about this landmark. It is when we look elsewhere in the painting that a sense of having left reality behind begins to emerge. Notice the building at the left with the sharply pointed steeple. Buildings of this type are not found in or near Egypt. Do you know where such structures are found? Do you know what they are called? Can you understand what makes this cityscape impossible?

Check Your Understanding

1. What is an architectural rendering?
2. What makes the image in Figure 14–10 impossible? How about the painting in Figure 14–11?

Meet the Artist

M. C. Escher (1898–1972)

Cultural connection. M. C. Escher had no formal training in math or science, and he did not think of himself as an artist or a mathematician. Even so, his artwork is analyzed and appreciated by mathematicians and scientists, as well as artists and the general public.

Maurits Cornelis Escher was born in 1898 in Leeuwarden, the Netherlands. He planned to become an architect and studied at the School of Architecture and Decorative Arts in Haarlem. His interest soon switched to graphic arts, however. Escher is best known for prints that combine precise, realistic detail with optical illusions, repeating geometric patterns, and impossible spaces (see **Figure 14–10**).

Compare the strange juxtapositions in the work in Figure 14–10 with Figure 14–11.

◆ **Figure 14–11** **Can you place where the structures represented in this painting are found?**

Thomas Cole. *The Architect's Dream*. 1840. Oil on canvas. 134.7 × 213.6 cm (53 × 84⅛″).
Toledo Museum of Art, Toledo, Ohio. Gift of Florence Scott Libbey.

Fantasy in Pictures and Words

Artists and writers have vivid imaginations. Both are capable of creating wondrous images and weaving remarkable tales when they turn their minds loose. Although they use different media in their work, artists and writers sometimes cross paths professionally. To see this for yourself, examine the artwork in **Figure 14–12.** Do you recognize the characters in this illustration? They are straight out of a literary fantasy that became a movie classic. The characters are, of course, the Tin Man and Dorothy. The story is *The Wizard of Oz.*

You may have seen the movie version of *The Wizard of Oz.* Have you ever read the book that the film was based on? **Figure 14–13** contains a short passage from the book by L. Frank Baum. It's the very scene illustrated in Figure 14–12. After reading the excerpt, look again at the artwork in Figure 14–12. Notice how economically the artist has captured this description. She portrays in a single image what took the author almost 200 words to say. Such is the power of art!

◆ **Figure 14–12** **How would you describe the characters illustrated in this scene?**

Lisbeth Zwerger. "The Tin Man." Illustration from *The Wizard of Oz* by L. Frank Baum. 1996 edition.

Excerpt from The Wonderful Wizard of Oz

When [Dorothy] had finished her meal, and was about to go back to the road of yellow brick, she was startled to hear a deep groan near by.

"What was that?" she asked timidly.

"I cannot imagine," replied the Scarecrow; "but we can go and see."

Just then another groan reached their ears, and the sound seemed to come from behind them. They turned and walked through the forest a few steps, when Dorothy discovered something shining in a ray of sunshine that fell between the trees. She ran to the place and then stopped short, with a little cry of surprise.

One of the big trees had been partly chopped through, and standing beside it, with an uplifted axe in his hands, was a man made entirely of tin. His head and arms and legs were jointed upon his body, but he stood perfectly motionless, as if he could not stir at all.

Dorothy looked at him in amazement, and so did the Scarecrow, while Toto barked sharply and made a snap at the tin legs, which hurt his teeth.

◆ **Figure 14–13** Excerpt from *The Wonderful Wizard of Oz* by L. Frank Baum.

MAKE THE CONNECTION

Take Another Look

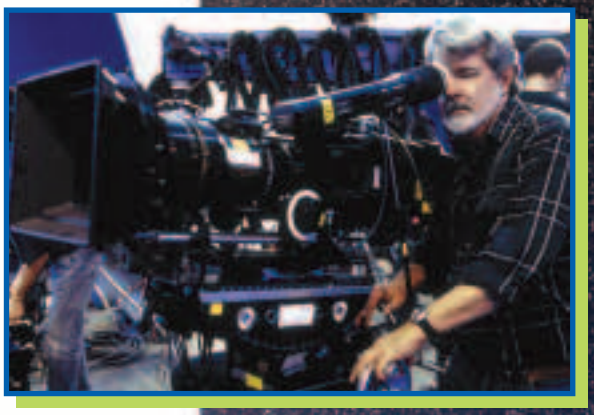
1. Figure 14–12 is from the 1996 edition of *The Wizard of Oz.* The artist, Lisbeth Zwerger, chose pale, misty, dreamlike colors for her illustrations. Do you think this was an appropriate choice? Why or why not?
2. In the 1900 edition of his book, author L. Frank Baum stated this as his goal: "solely to please children." Do you think the artist approached her work with the same goal in mind?
3. The passage in Figure 14–13 awakens several of the reader's senses. Notice that you can hear as well as see what is happening. Would you agree that the artist achieves the same effects in her work? If so, how?

ART & READING

Fantasy writing. People made of tin and talking scarecrows are possible only in a fantasy world. Reread the passage in Figure 14–13. Then write and illustrate your own fantasy passage. You may, if you like, choose another scene from *The Wizard of Oz.* Include at least one improbable creature.

MAKING MOVIES

George Lucas brings fantasy to the big screen.



George Lucas's *Star Wars* movies reveal his lifelong love of fantasy. The film director was inspired by comic books and films that he enjoyed as a young boy. He also studied fairy tales and ancient mythology. He turned these and other bits of his space-age dreams into *Star Wars*.

Star Wars broke new technical ground. Lucas had to start his own special-effects laboratory, Industrial Light and Magic, to invent new ways of creating fantasy. His 2002 *Star Wars* film, *Attack of the Clones*, was the first major movie to use digital high-definition video cameras. To film his vision, Lucas had to convince two companies to build the new cameras from scratch. The success of Lucas's experiment allowed film technology to rapidly evolve. As the film animator Jason Barlow explains, "Now with digital technology real magic can happen."

Lucas (TOP PHOTO) used advanced technology and characters like Yoda (RIGHT) to create a new mythology.

LUCASFILM/NEWSCOM, INSET: KEITH HAMSHERE/LUCASFILM

TIME TO CONNECT

- **Lucas used film and his imagination to create a whole new universe. Write a short story to express your own ideas for a fantasy civilization. Be sure to use descriptive words that evoke visual ideas so readers can "see" this society.**
- **Create an accompanying illustration that depicts how your fantasy civilization will look.**

Chapter 14 Review

BUILDING VOCABULARY

Number a sheet of paper from 1 to 6. After each number, write the term from the list that matches each description below.

architectural rendering	juxtapose
belvedere	social protest painting
fantasy art	Surrealists

1. A building designed to provide a view of its surroundings.
2. A detailed, realistic two-dimensional representation of a proposed three-dimensional structure.
3. Group of artists who explored the realm of dreams and the subconscious.
4. Place side by side.
5. An art style dedicated to attacking the ills of big-city life.
6. Art that focuses on make-believe or imaginary subjects.

REVIEWING ART FACTS

Number a sheet of paper from 7 to 12. Answer each question in a complete sentence.

7. What fantasy images turned up often in art of the Middle Ages?
8. When did the Surrealists work?
9. Who was René Magritte? For what is he best noted?
10. What is the significance of the title of Figure 14–7?
11. What did social protest artists frequently criticize in their works?
12. What makes the print in Figure 14–10 "impossible"?

CROSS-CURRICULUM CONNECTIONS

13. **Language Arts.** Look back at Figure 14–4 on page 266. Notice the manner in which the painting seems to suggest a story. Think about the story the artwork tells. Then write a short poem that captures the action and emotions.
14. **Social Studies.** Use library or online resources to learn more about the Great Depression and its aftermath. In the course of your research, answer the following questions: What caused this economic disaster? Which nations were affected by it? What measures were taken in this country to recover from its effects? Share your findings in the form of an oral report. Find images by Ben Shahn, Reginald Marsh, and other social protest painters to display during your presentation.

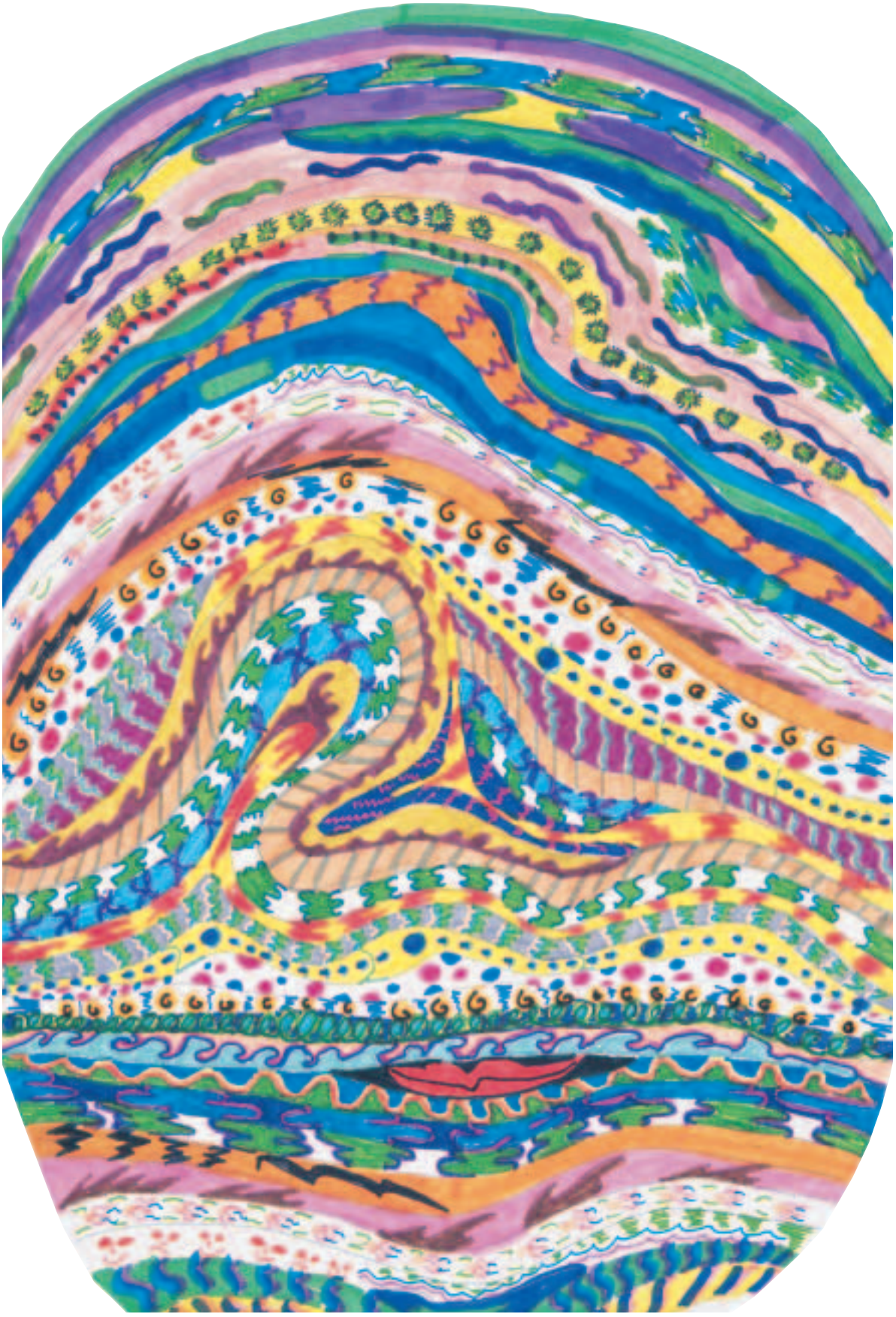
Web Museum Activity

The J. Paul Getty Museum, Los Angeles, California

In this chapter, you learned how artists use their imaginations to create fantasy art. Many artists have imagined and expressed their idea of life in outer space. Go to art.glencoe.com and click on The Getty museum link to explore the different images of space through art.

You will discover how different cultures have expressed their vision of the universe. Through a variety of artworks, you will explore different images of the universe. What did you learn about the universe when looking at and reading about these images?

Describe your vision of outer space. Do any of the images reveal a similar vision?



Looking at an object up close can reveal surprising details. This thumbprint was created by a student. Notice the use of line, color, and texture.

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DRAWING TIPS

1. Making Gesture Drawings

Gesture drawing is a way of showing movement in a sketch. Gesture drawings have no outlines or details. You are not expected to draw the figure. Instead, you are expected to draw the movement, or what the figure is doing. Follow these guidelines:

- Use the side of the drawing tool. Do not hold the medium as you would if you were writing.
- Find the lines of movement that show the direction in which the figure is bending. Draw the main line showing this movement.
- Use quickly drawn lines to build up the shape of the person.

2. Making Contour Drawings

Contour drawing is a way of capturing the feel of a subject. When doing a contour drawing, remember the following pointers:

- If you accidentally pick up your pen or pencil, don't stop working. Place your pen or pencil back where you stopped. Begin again from that point.
- If you have trouble keeping your eyes off the paper, ask a friend to hold a piece of paper between your eyes and your drawing paper. Another trick is to place your drawing paper inside a large paper bag as you work.
- Tape your paper to the table, so it will not slide around. With a finger of your free hand, trace an outline of the object. Record the movement with your drawing hand.
- Contour lines show ridges and wrinkles in addition to outlines. Adding these lines gives roundness to the object.

3. Drawing with Oil Pastels

Oil pastels are sticks of pigment held together with an oily binder. The colors are brighter than wax crayon colors. If you press heavily, you will make a brilliant-colored line. If you press lightly, you will create a fuzzy line. You can fill in shapes with the brilliant colors. You can blend a variety of color combinations. For example, you can fill a shape with a soft layer of a hue and then color over the hue with a heavy layer of white to create a unique tint of that hue.

If you use oil pastels on colored paper, you can put a layer of white under the layer of hue to block the color of the paper.

4. Drawing Thin Lines with a Brush

Drawing thin lines with a brush can be learned with a little practice. Just follow these steps:

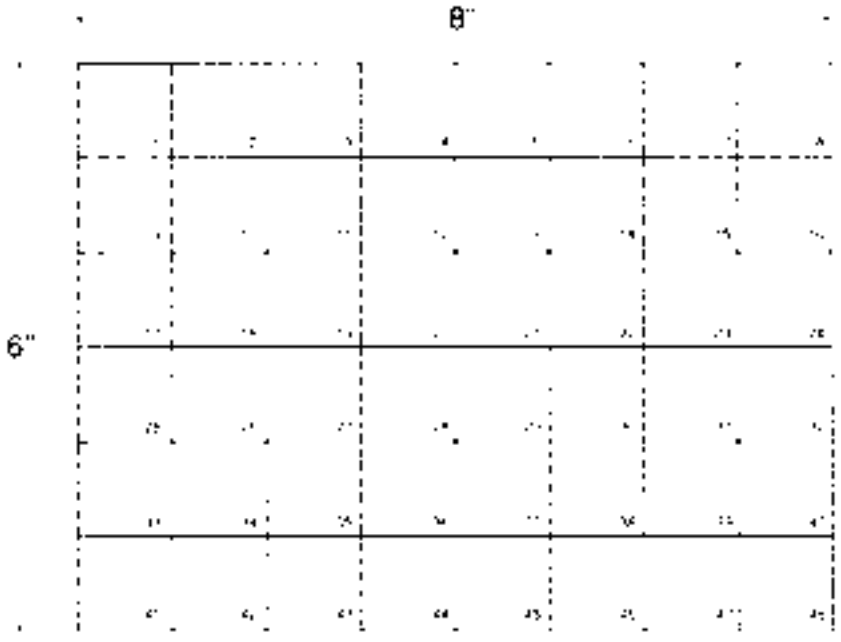
1. Dip your brush in the ink or paint. Wipe the brush slowly against the side, twirling it between your fingers until the bristles form a point.
2. Hold the brush at the beginning of the metal band near the tip. Hold the brush straight up and down.
3. Imagine that the brush is a pencil with a very sharp point. Pretend that pressing too hard will break the point. Now touch the paper lightly with the tip of the brush and draw a line. The line should be quite thin.

   To make a thinner line still, lift up on the brush as you draw. After a while, you will be able to make lines in a variety of thicknesses.

5. Making a Grid for Enlarging

Sometimes the need arises to make a bigger version of a small drawing. An example is when you create a mural based on a small sketch. Follow these steps:

1. Using a ruler, draw evenly spaced lines across and up and down your original drawing (Figure T–1). Count the number of squares you



▲ Figure T–1

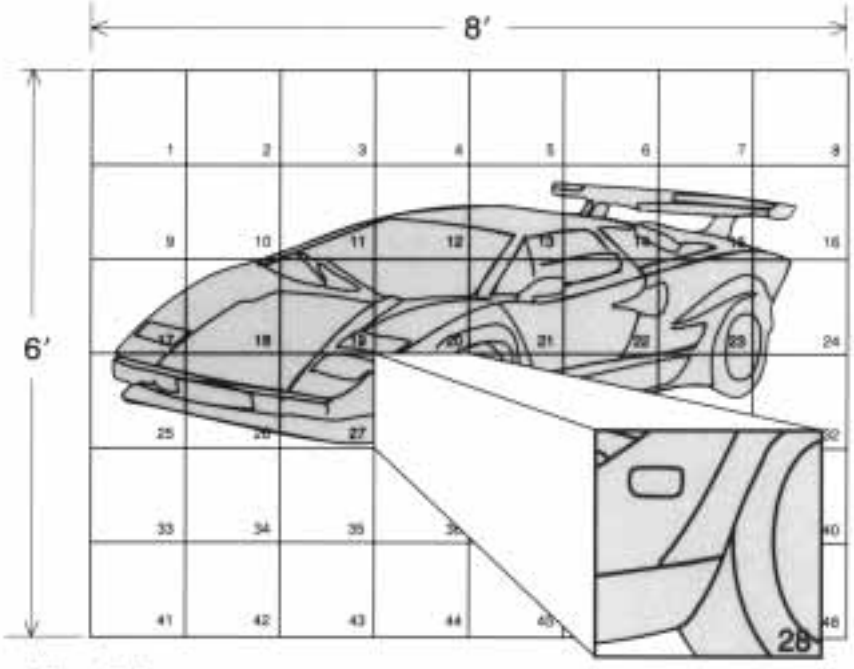
made from side to side. Count the number of squares running up and down.

2. Measure the width of the surface to which the drawing is to be transferred. Divide that figure by the number of side-to-side squares. The resulting number will be the horizontal measure of each square. You may work in inches or centimeters. Using a ruler or yardstick, mark off the squares. Draw in light rules.
3. Measure the height of the surface to which the drawing is to be transferred. Divide that figure by the number of up-and-down squares. The resulting number will be the vertical measure of each square. Mark off the squares. Draw in pencil lines.
4. Starting at the upper left, number each square on the original drawing. Give the same number to each square on the large grid. Working a square at a time, transfer your image. (See Figure T–2.)

6. Using Shading Techniques

When using shading techniques, keep in mind the following:

- Lines or dots placed close together create dark values.
- Lines or dots placed far apart, on the other hand, create light values. To show a change from light to dark, start with lines or dots far apart and little by little bring them close together.
- Use care also to follow the shape of the object when adding lines. Straight lines are used to shade an object with a flat surface. Rounded lines are used to shade an object with a curved surface.



▲ Figure T–2

7. Using Sighting Techniques

Sighting is a technique that will help you draw objects in proportion.

1. Face the object you plan to draw. Hold a pencil straight up and down at arm's length. Your thumb should rest against the side of the pencil and be even with the tip.
2. Close one eye. With your other eye, focus on the object.
3. Slide your thumb down the pencil until the exposed part of the pencil matches the object's height. (See Figure T–3.)

▲ Figure T–3

4. Now, without moving your thumb or bending you arm, turn the pencil sideways.
5. Focus on the width of the object. If the height is greater, figure out how many "widths" will fit in one "height." If the width is greater, figure out how many "heights" will fit in one "width."

8. Using a Viewing Frame

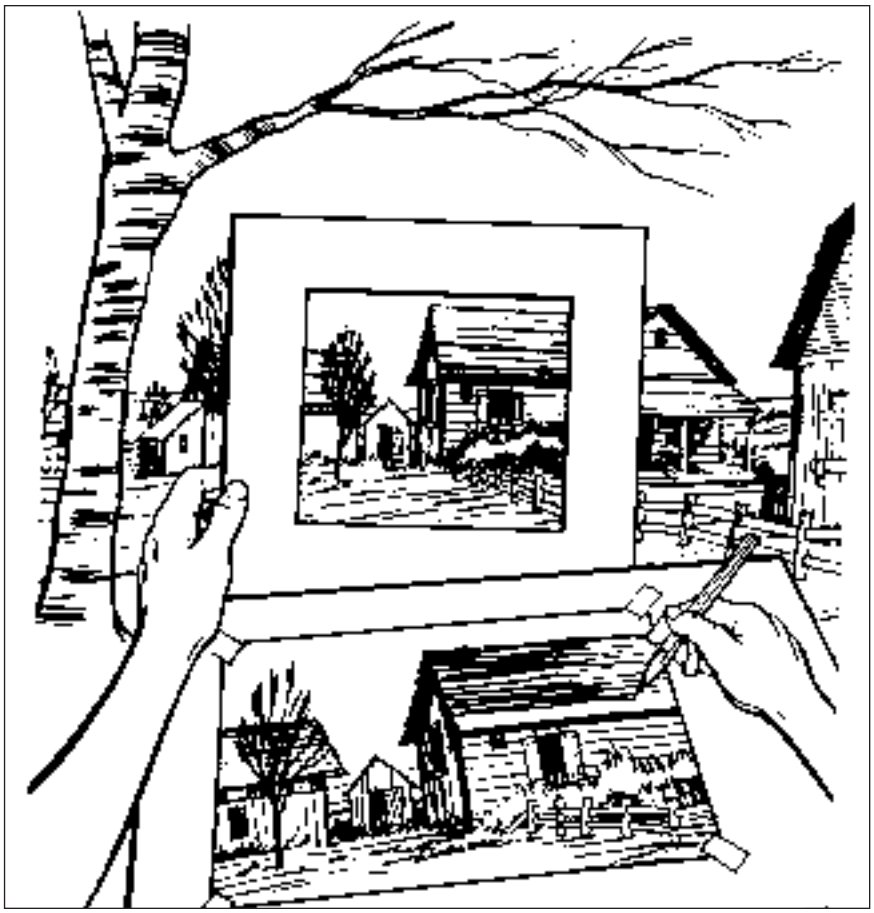
Much in the way a camera is used to focus on one area of a scene, you can better zero in on an object you plan to draw by using a viewing frame (Figure T–4). To make a viewing frame, do the following:

1. Cut a rectangular hole in a piece of paper about 2 inches in from the paper's edges.
2. Hold the paper at arm's length and look through the hole at your subject. Imagine that the hole represents your drawing paper.
3. Decide how much of the subject you want to have in your drawing.
4. By moving the frame up, down, sideways, nearer or farther, you can change the focus of your drawing.

9. Using a Ruler

There are times when you need to draw a crisp, straight line. By using the following techniques, you will be able to do so.

1. Hold the ruler with one hand and the pencil with the other.
2. Place the ruler where you wish to draw a straight line.
3. Hold the ruler with your thumb and first two fingers. Be careful that your fingers do not stick out beyond the edge of the ruler.
4. Press heavily on the ruler so it will not slide while you're drawing.
5. Hold the pencil lightly against the ruler.
6. Pull the pencil quickly and lightly along the edge of the ruler. The object is to keep the ruler from moving while the pencil moves along its edge.



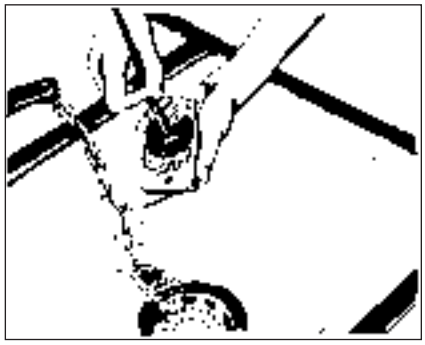
▲ Figure T–4

PAINTING TIPS

10. Cleaning a Paintbrush

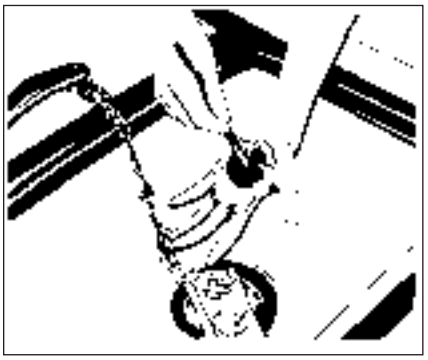
Cleaning a paint brush properly helps it last a long time. Always:

1. Rinse the thick paint out of the brush under running water. Do not use hot water.
2. Gently paint the brush over a cake of mild soap, or dip it in a mild liquid detergent (Figure T–5).



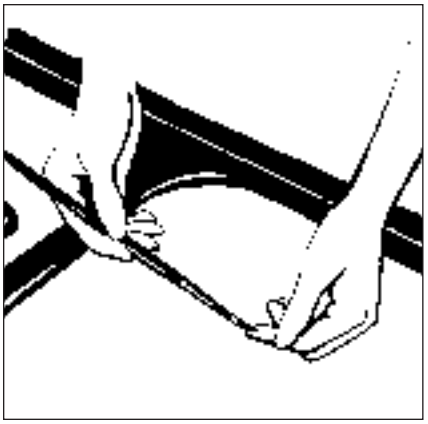
▲ Figure T–5

3. Gently scrub the brush against the palm of your hand to work the soap into the brush. This removes paint you may not have realized was still in the brush.
4. Rinse the brush under running water while you continue to scrub your palm against it (Figure T–6).
5. Repeat steps 2, 3, and 4 as needed.



▲ Figure T–6

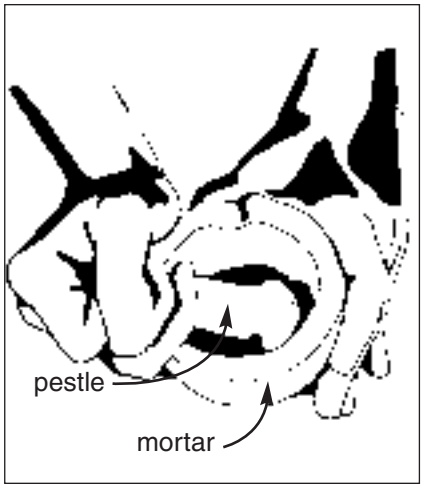
When it is thoroughly rinsed and excess water has been squeezed from the brush, shape your brush into a point with your fingers (Figure T–7). Place the brush in a container with the bristles up so that it will keep its shape as it dries.



▲ Figure T–7

11. Making Natural Earth Pigments

Anywhere there is dirt, clay, or sand, there is natural pigment. To create your own pigments, gather as many different kinds of earth colors as you can. Grind these as finely as possible. (If you can, borrow a mortar and pestle.) (See Figure T–8.) Do not worry if the pigment is slightly gritty.



▲ Figure T–8

To make the binder, mix equal parts of white glue and water. Place a few spoonfuls of your powdered pigment into a small jar. Add a little of the binder. Experiment with different amounts of each.

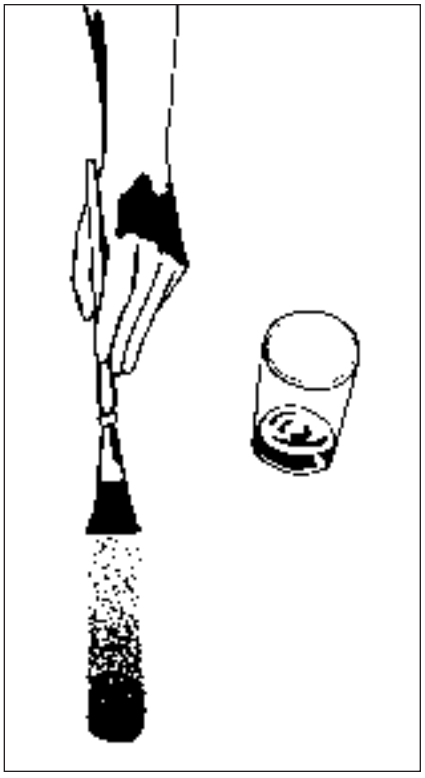
When you work with natural pigments, remember to always wash the brushes before the paint in them has a chance to dry. The glue from the binder can ruin a brush. As you work, stir the paint every now and then. This will keep the grains of pigment from settling to the bottom of the jar.

Make a fresh batch each time you paint.

12. Mixing Paint to Change the Value of Color

You can better control the colors in your work when you mix your own paint. In mixing paints, treat opaque paints (for example, tempera) differently from transparent paints (for example, watercolors).

- *For light values of opaque paints.* Mix only a small amount of the hue to white. The color can always be made stronger by adding more of the hue.
- *For dark values of opaque paints.* Add a small amount of black to the hue. Never add the hue to black.
- *For light values of transparent paints.* Thin a shaded area with water (Figure T–9). This allows more of the white of the paper to show through.
- *For dark values of transparent paints.* Carefully add a small amount of black to the hue.



▲ Figure T–9

13. Working with Tempera

When using tempera, remember the following:

- Tempera paints run when wet. To keep this from happening, make sure one shape is dry before painting a wet color next to it.

14. Working with Watercolors

- If you apply wet paint to damp paper, you create lines and shapes with soft edges.
- If you apply wet paint to dry paper, you create lines and shapes with sharp, clear edges.
- If you dip a dry brush into damp paint and then brush across dry paper, you achieve a fuzzy effect.
- School watercolors come in semi-moist cakes. Before you use them, place a drop of water on each cake to let the paint soften. Watercolor paints are transparent. You can see the white paper through the paint. If you want a light value of a hue, dilute the paint with a large amount of water. If you want a bright hue, you must dissolve more pigment by swirling your brush around in the cake of paint until you have dissolved a great deal of paint. The paint you apply to the paper can be as bright as the paint in the cake.

PRINTMAKING TIPS

15. Making a Stamp Printing

A stamp print is an easy way to make repetitive designs. The following are a few suggestions for making a stamp and printing with it. You may develop some other ideas after reading these hints. Remember, printing reverses your design, so if you use letters, be certain to cut or carve them backwards.

- Cut a simple design into the flat surface of an eraser with a knife that has a fine, precision blade.
- Cut a potato, carrot, or turnip in half. Use a paring knife to carve a design into the flat surface of the vegetable.
- Glue yarn to a bottle cap or a jar lid.
- Glue found objects to a piece of corrugated cardboard. Make a design with paper clips, washers, nuts, leaves, feathers, or anything else you can find. Whatever object you use should have a fairly flat surface. Make a handle for the block with masking tape.
- Cut shapes out of a piece of inner tube material. Glue the shapes to a piece of heavy cardboard.

There are several ways to apply ink or paint to a stamp:

- Roll water-based printing ink on the stamp with a soft brayer.
- Roll water-based printing ink on a plate and press the stamp into the ink.
- Apply tempera paint or school acrylic to the stamp with a bristle brush.

SCULPTING TIPS

16. Working with Clay

To make your work with clay go smoothly, always do the following:

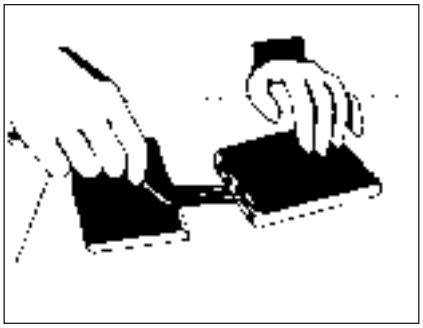
1. Dip one or two fingers in water.
2. Spread the moisture from your fingers over your palms.

Never dip your hands in water. Too much moisture turns clay into mud.

17. Joining Clay

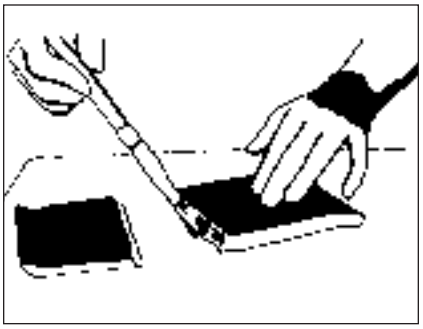
If you are creating a piece of sculpture that requires joining pieces, do the following:

1. Gather the materials you will need. These include clay, slip, (a creamy mixture of clay and water), a paint brush, a scoring tool, (perhaps a kitchen fork) and clay tools.
2. Rough up or scratch the two surfaces to be joined (Figure T–10).



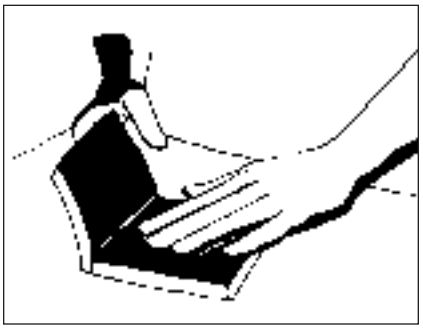
▲ **Figure T–10**

3. Apply slip to one of the two surfaces using a paint brush or your fingers (Figure T–11).



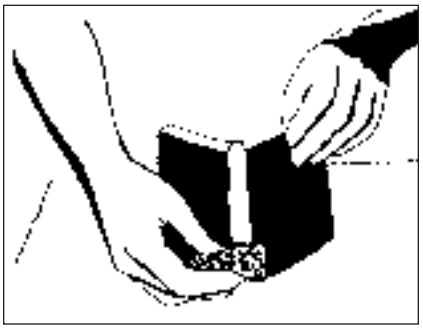
▲ Figure T–11

4. Gently press the two surfaces together so the slip oozes out of the joining seam (Figure T–12).



▲ Figure T–12

5. Using clay tools and/or your fingers, smooth away the slip that has oozed out of the seam (Figure T–13). You may smooth out the seam as well, or you may leave it for decorative purposes.



▲ Figure T–13

18. Making a Clay Mold for a Plaster Relief

One of the easiest ways to make a plaster relief is with a clay mold. When making a clay mold, remember the following:

- Plaster poured into the mold will come out with the opposite image. Design details cut into the mold will appear raised on the relief. Details built up within the mold will appear indented in the relief.
- Do not make impressions in your mold that have *undercuts* (Figure T–14). Undercuts trap plaster, which will break off when the relief is removed. When cutting impressions, keep the deepest parts the narrowest.
- In carving a raised area in the mold, take care not to create a reverse undercut (Figure T–15).

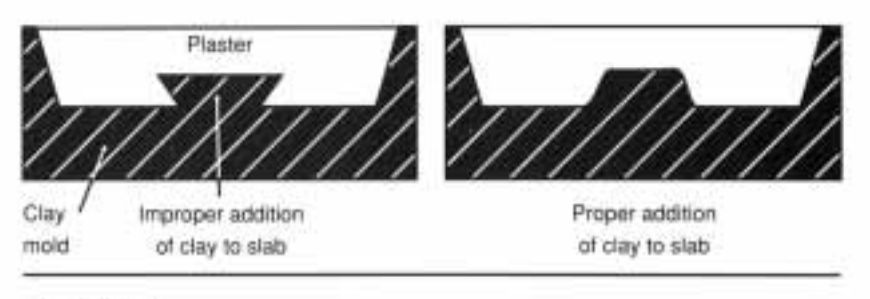
If you want to change the mold, simply smooth the area with your fingers.

19. Mixing Plaster

Mixing plaster requires some technique and a certain amount of caution. It can also be a very simple matter when you are prepared. Always do the following:

- Use caution when working with dry plaster. Wear a dust mask or work in a well-ventilated room.
- Cover your work space to keep the dust from spreading.
- Always use a plastic bowl and a stick for mixing. Never use silverware you will later eat from.
- Always use plaster that is fine, like sifted flour. Plaster should never be grainy when dry.
- Always add water to the bowl first. Sift in the plaster. Stir slowly.
- Never pour unused plaster down a drain. Allow it to dry in the bowl. To remove the dried plaster, twist the bowl. Crack the loose plaster into a lined trash can.

▲ Figure T–14



▲ Figure T–15

20. Working with Papier-Mâché

Papier-mâché (**pay**-puhr muh-**shay**) is a French term meaning "chewed paper." It is also the name of several sculpting methods using newspaper and liquid paste. These methods can be used to model tiny pieces of jewelry. They can also be used to create life-size creatures.

In creating papier-mâché sculptures, the paper-and-paste mixture is molded over a support. You will learn more about supports shortly. The molded newspaper dries to a hard finish. The following are three methods for working with papier-mâché:

- **Pulp Method**. Shred newspaper, paper towels, or tissue paper into tiny pieces. (Do not use glossy magazine paper: it will not soften.) Soak your paper in water overnight. Press the paper in a kitchen strainer to remove as much moisture as possible. Mix the mashed paper with commercially prepared papier-mâché paste or white glue. The mixture should have the consistency of soft clay. Add a few drops of oil of cloves to keep the mixture from spoiling. A spoonful of linseed oil makes the mixture smoother. (If needed, the mixture can be stored at this point in a plastic bag in the refrigerator.) Use the mixture to model small shapes. When your creations dry, they can be sanded. You will also be able to drill holes in them.
- **Strip Method.** Tear newspaper into strips. Either dip the strips in papier-mâché paste or rub paste on them. Apply the strips to your support (Figure T–16). If you do not want the strips to stick to your support, first cover it with plastic wrap. Use wide strips for large shapes. Use thin strips for smaller shapes. If you plan to remove your finished creation from the support, apply five or six layers. (Change directions with each layer so you can keep track of the number.) Otherwise, two or three layers should be enough. After applying the strips to your support, rub your fingers over the surface.

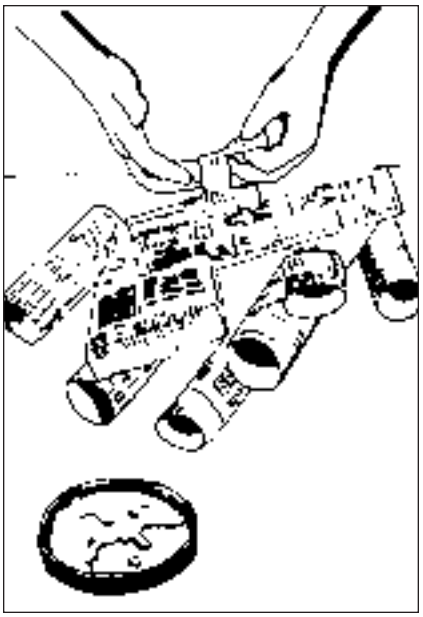
  As a last layer, use torn paper towels. The brown paper towels that are found in schools produce an uncomplicated surface on which to paint. Make sure no rough edges are sticking up. Store any unused paste mixture in the refrigerator to keep it from spoiling.
- **Draping Method.** Spread papier-mâché paste on newspaper. Lay a second sheet on top of the first. Smooth the layers. Add another layer of paste and another sheet of paper. Repeat until you have four or five layers of paper. Use this method for making drapery on a figure. (See Figure T–17.) If you allow the layers to dry for a day or two, they will become leathery. They can then be cut and molded as you like. Newspaper strips dipped in paste can be used to seal cracks.

▲ **Figure T–16**

▲ **Figure T–17**

Like papier-mâché, support for papier-mâché creations can be made in several different ways. Dry newspaper may be wadded up and wrapped with string or tape (Figure T–18). Wire coat hangers may be padded with rags. For large figures, a wooden frame covered with chicken wire makes a good support.

▲ **Figure T–18**



▲ Figure T–19

To create a base for your papier-mâché creations, tape together arrangements of found materials. Some materials you might combine are boxes, tubes, and bowls. (See Figure T–19.) Clay can also be modeled as a base. If clay is used, be sure there are no undercuts that would keep the papier-mâché from lifting off easily when dry. (For an explanation of undercuts, see Technique Tip 18, on page 286.)

Always allow time for your papier-mâché creations to dry. The material needs extra drying time when thick layers are used or when the weather is damp. An electric fan blowing air on the material can shorten the drying time.

21. Making a Paper Sculpture

Another name for paper sculpture is origami. The process originated in Japan and means "folding paper." Paper sculpture begins with a flat piece of paper. The paper is then curved or bent to produce more than a flat surface. Here are some ways to experiment with paper.

- **Scoring.** Place a square sheet of heavy construction paper, 12 by 12 inch, on a flat surface. Position a ruler on the paper so that it is close to the center and parallel to the sides. Holding the ruler in place, run the point of a knife or a pair of scissors along one of the ruler's edges. Press down firmly but take care not to cut through the paper. Gently crease the paper along the line you made. Hold your paper with the crease facing upward.
- **Pleating.** Take a piece of paper and fold it one inch from the edge. Then fold the paper in the other direction. Continue folding back and forth.
- **Curling.** Hold one end of a long strip of paper with the thumb and forefinger of one hand. At a point right below where you are holding the strip, grip it lightly between the side of a pencil and the thumb of your other hand. In a quick motion, run the pencil along the strip. This will cause the strip to curl back on itself. Don't apply too much pressure, or the strip will tear. (See Figure T–20.)

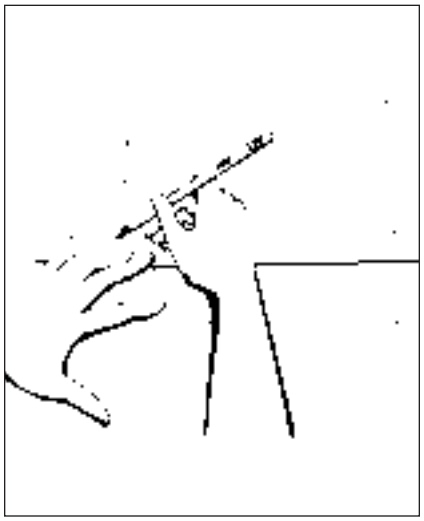
▲ Figure T–20

OTHER TIPS

22. Measuring Rectangles

Do you find it hard to create perfectly formed rectangles? Here is a way of getting the job done:

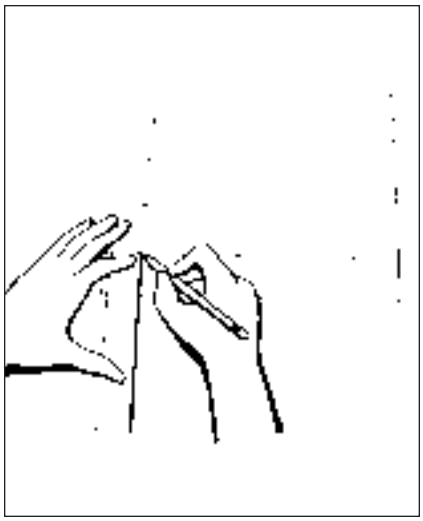
1. Make a light pencil dot near the long edge of a sheet of paper. With a ruler, measure the exact distance between the dot and the edge. Make three more dots the same distance in from the edge. (See Figure T–21.)



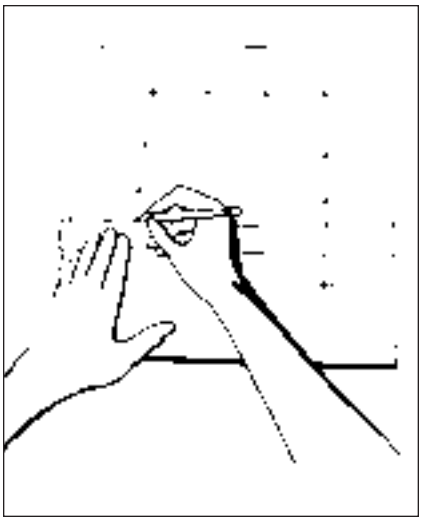
▲ Figure T–21

2. Line a ruler up along the dots. Make a light pencil line running the length of the paper.
3. Turn the paper so that a short side is facing you. Make four pencil dots equally distant from the short edge. Connect these with a light pencil rule. Stop when you reach the first line you drew. (See Figure T–22.)
4. Do the same for the remaining two sides. Erase any lines that may extend beyond the box you have made.
5. Trace over the lines with your ruler and pencil.

The box you have created will be a perfectly formed rectangle.



▲ Figure T–22



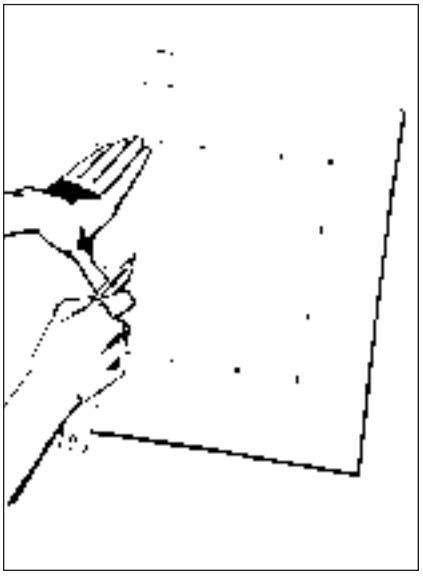
▲ Figure T–23

23. Making a Mat

You can add appeal to an art work by making a mat, using the following steps:

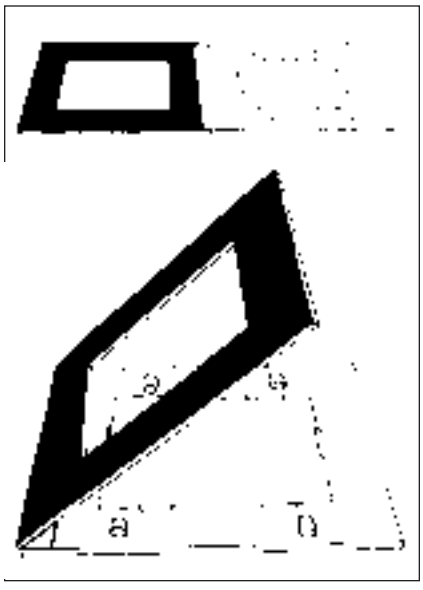
1. Gather the materials you will need. These include a metal rule, a pencil, mat board, cardboard backing, a sheet of heavy cardboard to protect your work surface, a mat knife with a sharp blade, and wide masking tape.
2. Wash you hands. Mat board should be kept very clean.
3. Measure the height and width of the work to be matted. Decide how large a border you want for your work. (A border of approximately 2½ inches on three sides with 3 inches on the bottom is aestheically pleasing.) Your work will be behind the window you will cut.
4. Plan for the opening, or window, to be ¼ inch smaller on all sides than the size of your work. For example, if your work measures 9 by 12 inches, the mat window should measure 8½ inches (9 inches minus ¼ inch times two) by 11½ inches (12 inches minus ¼ inch times two). Using your metal rule and pencil, lightly draw your window rectangle on the back of the board 2½ inches from the top and left edge of the mat. (See Figure T–23.) Add a 2½ inch border to the right of the window and a 3 inch border to the bottom, lightly drawing cutting guidelines.

   Note: If you are working with metric measurements, the window should overlap your work by 0.5 cm (centimeters) on all sides. Therefore, if your work measures 24 by 30 cm, the mat window measures 23 cm (24 – [2 x 0.5]) by 29 cm (30 – [2 x 0.5]).



▲ Figure T–24

5. Place the sheet of heavy, protective cardboard on your work surface. Place the mat board, pencil marks up, over the cardboard. Holding the metal rule firmly in place, score the first line with your knife. Always place the metal rule so that your blade is away from the frame. (See Figure T–24.) In case you make an error, you will cut into the window hole or the extra mat that is not used for the frame. Do not try to cut through the board with one stroke. By the third or fourth stroke, you should be able to cut through the board easily.
6. Working in the same fashion, score and cut through the board along all the window lines. Be careful not to go beyond the lines. Remove the window.
7. Cut a cardboard backing for your art work that is slightly smaller than the overall size of your mat. Using a piece of broad masking tape, hinge the back of the mat to the backing. (See Figure T–25.)



▲ Figure T–25

Position your artwork between the backing and the mat and attach it with tape. Anchor the frame to the cardboard with a few pieces of rolled tape.

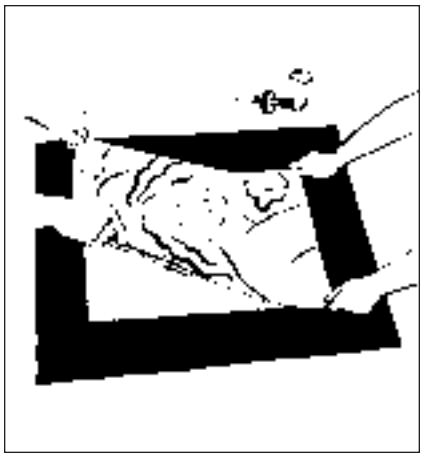
24. Mounting a Two-Dimensional Work

Mounting pictures that you make gives them a professional look. To mount a work, do the following:

1. Gather the materials you will need. These include a yardstick, a pencil, poster board, a sheet of heavy cardboard, a knife with a very sharp blade, a sheet of newspaper, and rubber cement.
2. Measure the height and width of the work to be mounted. Decide how large a border you want around the work. Plan your mount size using the work's measurements. To end up with a 3-inch border, for example, make your mount 6 inches wider and higher than your work. Record the measurements for your mount.
3. Using your yardstick and pencil, lightly draw your mount rectangle on the back of the poster board. Measure from the edges of the poster board. If you have a large paper cutter available, you may use it to cut your mount.
4. Place the sheet of heavy cardboard on your work surface. Place the poster board, pencil marks up, over the cardboard. Holding the yardstick firmly in place along one line, score the line with your knife. Do not try to cut through the board with one stroke. By the third try, you should be able to cut through the board.

▲ Figure T–26

5. Place the artwork on the mount. Using the yardstick, center the work. Mark each corner with a dot. (See Figure T–26.)
6. Place the artwork, face down, on a sheet of newspaper. Coat the back of the work with rubber cement. (*Safety Note:* Always use rubber cement in a room with plenty of ventilation.) *If your mount is to be permanent, skip to Step 8.*
7. Line up the corners of your work with the dots on the mounting board. Smooth the work into place. *Skip to Step 9.*
8. After coating the back of your artwork, coat the poster board with rubber cement. Be careful not to add cement to the border area. Have a partner hold your artwork in the air by the two top corners. Once the two glued surfaces meet, you will not be able to change the position of the work. Grasp the lower two corners. Carefully lower the work to the mounting board. Line up the two corners with the bottom dots. Little by little, lower the work into place (Figure T–27). Press it smooth.



▲ Figure T–27

9. To remove any excess cement, create a small ball of nearly dry rubber cement. Use the ball of rubber cement to pick up excess cement.

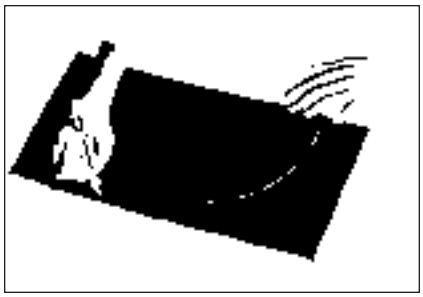
25. Making Rubbings

Rubbings make interesting textures and designs. They may also be used with other media to create mixed-media art. To make a rubbing, place a sheet of thin paper on top of the surface to be rubbed. Hold the paper in place with one hand. With the other hand, rub the paper with the flat side of an unwrapped crayon. Always rub away from the hand holding the paper. Never rub back and forth, since this may cause the paper to slip.

26. Scoring Paper

The secret to creating neat, sharp folds in cardboard or paper is a technique called scoring. Here is how it is done:

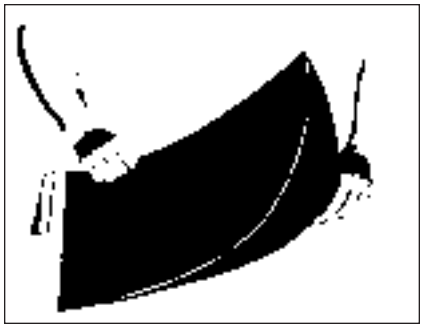
1. Line up a ruler along the line you want to fold.
2. Lightly run a sharp knife or scissors along the fold line. Press down firmly enough to leave a light crease. Take care not to cut all the way through the paper. (Figure T–28).



▲ Figure T–28

3. Gently crease the paper along the line you made.

To score curved lines, use the same technique. Make sure your curves are wide enough to ensure a clean fold. Too tight a curve will cause the paper to wrinkle (Figure T–29).



▲ Figure T–29

27. Making a Tissue Paper Collage

For your first experience with tissue, make a free design with the tissue colors. Start with the lightest colors of tissue first and save the darkest for last. It is difficult to change the color of dark tissue by overlapping it with other colors. If one area becomes too dark, you might cut out a piece of white paper, glue it over the dark area carefully, and apply new colors over the white area.

1. Apply a coat of adhesive to the area where you wish to place the tissue.
2. Place the tissue down carefully over the wet area (Figure T–30). Don't let your fingers get wet.
3. Then add another coat of adhesive over the tissue. If your brush picks up any color from the wet tissue, rinse your brush in water and let it dry before using it again.
4. Experiment by overlapping colors. Allow the tissue to wrinkle to create textures as you apply it. Be sure that all the loose edges of tissue are glued down.

28. Working with Glue

When applying glue, always start at the center of the surface you are coating and work outward.

- When gluing papers together, don't use a lot of glue, just a dot will do. Use dots in the corners and along the edges. Press the two surfaces together. Keep dots at least ½ inch in from the edge of your paper.
- Handle a glued surface carefully with only your fingertips. Make sure your hands are clean before pressing the glued surface into place.
- *Note:* The glue should be as thin as possible. Thick or beaded glue will create ridges on your work.

▲ Figure T–30

Advertising Artist

Advertising artists design the artwork that is used in advertisements. They usually work for an advertising agency. They may also work for a publication, such as a magazine or newspaper. Some advertising artists work in the advertising department of a large corporation, such as a store or restaurant chain.

Advertising artists work as part of a design team. This team includes an art director, designers, and copywriters. First, the art director develops a concept, or idea, for an advertisement. The copywriters write the words that will appear in the ad. Then the artist creates a design that works with both the art director's concept and the words. Many advertising artists use computers when creating their artwork.

A career as an advertising artist usually requires a college education in art or design. Courses in computer design techniques are very valuable. Once they are hired, advertising artists may also receive on-the-job training.

Architect

An architect is an artist who designs buildings and other structures. Your home, school, and local shopping mall were all designed by architects. An architect prepares plans that show both the interior and exterior of a building. These sketches include floor plans that show the placement of rooms, hallways, doors, windows, closets, and other features. They also show the exterior walls on all sides of the building and a top-down drawing of the roof.

A building design must be not only visually pleasing but also functional and safe. When planning a building, architects must consider how the structure will be used. For example, the design for a home would be very different from the design for a restaurant or hospital. Architects must also keep in mind the needs of the people who will use the building. This includes such subjects as traffic patterns, living and work areas, and storage space. They must also know about heating and cooling, ventilation, and plumbing.

Architects need a college degree in architecture. They take courses in math, engineering, and drafting. Because many architects use computers to produce their designs, they also take courses in computer-aided design. In addition, they must pass an exam to become licensed.

Art Director

Art directors are responsible for the look of the advertisements that you see in newspapers, in magazines, and on television. They are also responsible for the style and design of magazines, and of books like this one. Art directors most often work in the fields of advertising and publishing.

An art director studies the information that needs to be presented. He or she must decide how that information can be shown in a visually appealing way. The art director then works with a design team that includes artists, designers, and copywriters. The art director oversees the team's work and makes sure that the final printed material is satisfactory.

Most art directors have a college education. Courses should provide a well-rounded background in art and design. Art directors study graphic design, drafting, layout, photography, and computer design. Several years of on-the-job training are required before a person can become an art director.

Art Teacher

Art teachers instruct students in the use of various art materials and techniques. They also educate students in the theories and principles of art criticism, aesthetics, and art history. In middle schools, art teachers provide general art instruction. Art teachers in high schools may specialize in a specific area, such as painting, drawing, or crafts.

In a classroom, the art teacher helps students create their own artwork. Students are taught how to use a wide variety of media, such as pencils, charcoal, pastels, paints, and clay. The teacher encourages students to analyze their own work as well as the works of master artists.

Art teachers must have a college degree. Their educational background includes courses in both art and teaching. Many art teachers continue to study and exhibit their own artwork throughout their teaching careers. An essential part of being an art teacher is a love of art and a desire to encourage this appreciation in others.

Artist

Artists create works of art. Their work is usually classified as either fine art or applied art. Fine art, such as a painting, is created simply to be viewed and appreciated. Applied art, such as ceramics or other crafts objects, serves a more practical purpose.

The work of an artist may involve a variety of media. The media are the materials used to create the art. A painter, for instance, might use oil, watercolor, or acrylic paint. A sculptor might create art out of stone, clay, or wood. Other artists might create jewelry, pottery, or furniture from such materials as metal, clay, or plastic.

Although not all artists have a college education, almost all have had formal art instruction. This training includes studio art classes, such as drawing, painting, and design. It also includes courses in art history. One of the most important requirements for a career as an artist is a natural talent in art.

Graphic Artist

Graphic artists design artwork for many types of products. These products might include packaging and promotional displays, brochures, advertisements, magazines, and books like the one you are reading. Graphic artists are often employed in the publishing or advertising fields. However, they may also work in other areas, such as designing the boxes that hold videos and computer games. They frequently work as part of a design team.

Most graphic artists use computers to help in the creation of their artwork. Computer technology saves time by performing some of the tasks that artists previously had to do by hand. For example, artists can use computer graphics to easily experiment with a variety of colors, shapes, and designs.

A career in graphic art generally requires a college education and formal art training. In addition, graphic artists must have an in-depth knowledge of computer graphics. Because the computer field changes so rapidly, graphic artists must continually learn about new technology.

Illustrator

The work of an illustrator revolves around drawing. Illustrators may create many different types of artwork. Most specialize in one field, such as technical illustration. Illustrators often work in the publishing and advertising industries.

A technical illustrator specializes in drawing diagrams. These might be included in instructional manuals. They help explain how to use appliances or equipment, such as a computer or VCR. A fashion illustrator draws sketches of clothing and accessories. Fashion illustrations might appear in catalogs, advertisements, or magazines. A medical illustrator prepares detailed drawings of the human body. These drawings are often found in medical textbooks and journals.

Most illustrators have a college degree in art. Besides drawing, they learn about design, composition, and perspective. Illustrators who want to concentrate on one area must also take courses related to that subject. For example, a medical illustrator must study biology and medicine.

Industrial Designer

Have you ever wondered who designed your favorite toys and electronic games? Those are the work of industrial designers. They design manufactured products, such as computers, kitchen appliances, and cars. Industrial designers usually work for large companies, such as toy or equipment manufacturers.

Industrial designers develop new products. They also make improvements to existing products, such as adding new features or changing the design of an automobile. When developing a product, industrial designers first do research. The designers need to know who will use the product and how they will use it. Industrial designers also must evaluate similar products that are already available. Then they combine this knowledge with their artistic ability. Their goal is to create products that will work well and be popular with consumers.

A career in industrial design requires a college education. In addition to art courses, industrial designers study computer-aided design. Many designers use computer technology when developing products.

Interior Designer

Interior designers plan the interior space of buildings. These buildings might include homes, offices, hotels, or restaurants. Sometimes interior designers plan renovations, or upgrades, to existing buildings. In addition to preparing drawings, interior designers choose furniture, carpeting, and window coverings. They also select lighting and color schemes. Interior designers must make sure that all of these individual parts work together as a whole and are aesthetically pleasing.

When planning an interior space, the interior designer must always consider the client's needs, tastes, and budget. Many designers use computer programs to create several versions of an interior plan. Using a computer also allows the designer to easily make design changes to suit the client's wishes.

To be an interior designer, you need a college education. Courses include drawing, design, and art history. Interior designers also must show creativity, a flair for color, and an eye for detail.

Landscape Architect

Landscape architects combine their love of nature and the environment with their artistic ability. They design outdoor areas such as those surrounding houses or apartment complexes, shopping centers, and office buildings.

Landscape architects choose which types of trees, bushes, and flowers are best suited for the location. Then they draw sketches of how these plants should be arranged. One goal of a landscape architect is to make sure that the design is not only functional but also attractive. Another goal is to make sure that the design works well with the natural environment. As in all design fields, more and more landscape architects are using computers to complete their work more efficiently.

A career in landscape architecture requires a college education. Courses include landscape design and construction, surveying, and city and regional planning. In addition, landscape architects study science and nature and take studio art courses.

Museum Curator

Some people combine their love of art and museums to become museum employees. There are a wide variety of museums across the country. Some showcase artwork, such as paintings, sculpture, or photographs. Others house objects of historical value, such as antique clothing or furniture. Still others display items related to science or natural history, such as dinosaur skeletons.

People who work in museums may have several different types of jobs. A curator chooses and obtains the objects that will be displayed in the museum. An assistant curator helps the curator set up the museum exhibits. A conservator cares for and preserves the objects kept in the museum. A tour guide provides information about exhibits to the museum's visitors and answers their questions.

The degree of education required for a museum worker varies depending on the type of work. Most museum workers, however, are highly educated. Many have advanced college degrees and are considered experts in their field.

Photographer

Photographers are skilled artists who use their cameras to create artwork. Their work varies greatly depending on what type of photographs they take. For example, a catalog photographer works in a studio and takes pictures of objects such as food, clothing, or jewelry. A newspaper or magazine photographer works in the field, taking pictures of people and events in the news.

The work of photographers involves more than just taking the pictures. Photographers must first visualize the shot or set it up in an artistic way. After the pictures are taken, many photographers develop their own film in a darkroom. Then they print the slides or photographs.

A career as a photographer requires formal training in photography. Many photographers have a college degree in art. Photographers who specialize in certain areas, such as science, may need additional courses in that field. Beginning photographers sometimes receive training on the job by assisting a professional photographer.

Textile Designer

The fabric of the clothes you are wearing was designed by a textile designer. The word *textile* refers to cloth or fabric. Textile designers create and draw patterns for fabric. The fabric may be used in clothing, furniture upholstery, draperies, or rugs. Textile designers sometimes create their own original designs. At other times, they may adapt a design or develop one based on a certain theme. Textile designers work for companies that manufacture fabric.

Like other artists, textile designers must have creativity and artistic skill. They must also understand how fabric is constructed and manufactured. In addition, they need to be aware of current fashion trends. With this knowledge, they are better able to create popular designs.

Textile designers generally need a college education. They study art, design, and textiles. Many textile designers also take courses in computer technology, including computer-aided design.

Web Designer

There are countless numbers of sites on the World Wide Web. These sites may be sponsored by companies, organizations, or individuals. They are most often used to provide information, promote products, and answer questions.

Web designers use computer software to create and maintain these sites. The work involves laying out Web pages, designing graphic elements, and creating electronic links to other sites. Web designers may create sites for a large company or organization. They may also work for a design firm that creates sites for many companies.

To be a Web designer, a person must have a background in art, with an emphasis on design. A Web designer must also have technical training in computers and computer programming. Keeping current with the latest technology is an important part of the job.

Artists and Their Works

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Dubuffet, Jean, French, 1901–1985, painter
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Gabo, Naum, American, 1890–1977, sculptor
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Fallingwater House, 169, Fig. 9–7

Wyeth, Andrew, American, 1917–, painter
The Hunter, 110, Fig. 6–8

Glossary

A

Abstract Having a recognizable subject that is shown in an unrealistic manner. (p. 76)

Adenla (uh-**den**-luh) A sculpted ceremonial headdress used in rites of passage. (p. 253)

Aesthetics (es-**thet**-iks) The study of the nature of beauty and art. (p. 64)

Aesthetic view An idea or school of thought on what is most important in a work of art. (p. 64)

Ancestor figure An image carved in wood that was used as the resting place of a spirit. (p. 153)

Applied art Works of art made to be useful as well as visually pleasing. (pp. 83, 192)

Appliqué (ap-lih-**kay**) An art form in which cutout shapes are attached to a larger surface. (p. 129)

Architects Artists who plan and create buildings. (p. 168)

Architectural rendering A detailed, realistic two-dimensional representation of a proposed three-dimensional structure. (p. 272)

Architecture The art of planning and creating buildings. (p. 92)

Art critic A person whose job is studying, understanding, and judging works of art. (p. 66)

Art historians People who study art of different ages and cultures. (p. 82)

Artist A person who uses imagination and skill to communicate ideas in visual form. (p. 4)

Art medium A material used to create a work of art. (p. 42)

Art movement A trend formed when a group of artists band together. (p. 96)

Assemblage (ah-sem-**blahzh**) A three-dimensional artwork consisting of many pieces assembled together. (p. 106)

B

Balance A principle of art concerned with arranging the elements so that no one part of the work overpowers, or seems heavier than, any other part. (p. 26)

Belvedere (**bel**-vuh-deer) A building designed to provide a view of its surroundings. (p. 272)

Binder A liquid that holds together the grains of pigment. (p. 47)

Bust A sculpture that shows a person's head, shoulders, and upper chest. (p. 85)

C

Calligraphy (kuh-**lig**-ruh-fee) The art of beautiful writing. (p. 132)

Caricature (**kar**-ih-kuh-chur) A humorous drawing that exaggerates features of a person to make fun of or criticize him or her. (p. 210)

Cartouche (kar-**toosh**) An oval or oblong containing an important person's name. (p. 224)

Cityscape A drawing or painting focusing on large buildings and other objects found in cities. (p. 172)

Color What the eye sees when light is reflected off an object. (p. 8)

Columns Vertical posts that rise to support another structure. (p. 171)

Composition The way the principles are used to organize the elements of art. (p. 64)

Content The message, idea, or feeling expressed by a work of art. (p. 65)

Contours Outlines and surface ridges. (p. 87)

Credit line A listing of important facts about an artwork. (p. 69)

Cutaway A view in which an outside wall has been removed to reveal the scene within. (p. 233)

D

Diorama (dy-uh-**ram**-uh) A scenic representation in which miniature sculptures and other objects are displayed against a painted backdrop. (p. 94)

E

Eight, The A group of American realists who worked at the beginning of the twentieth century. (p. 174)

Elements of art The basic visual symbols an artists uses to create works of art. (p. 4)

Elevation A drawing of an outside view of a building. (p. 170)

Emphasis Making an element or an object in a work stand out. (p. 30)

Environment Surroundings. (p. 124)

F

Façade (fuh-**sahd**) The front of a building. (p. 170)

Fantasy art Art that focuses on make-believe or imaginary subjects. (p. 264)

Figure study A drawing that focuses on the human form. (p. 148)

Fine art Art made to be enjoyed visually, not used. (p. 83)

Folk art Art made by artists who have had no formal training. (p. 138)

Font Typeface. (p. 239)

Form An element of art that refers to an object with three dimensions. (p. 15)

Fresco (fres-**koh**) A painting created when pigment is applied to a section of wall spread with fresh plaster. (p. 232)

Frieze (**freez**) A decorative band running across the upper part of a wall. (p. 212)

G

Gesture drawing Drawing lines quickly and loosely to capture the form and actions of a subject. (p. 44)

Gouache (**gwash**) A form of watercolor that uses non-clear pigments. (p. 205)

H

Harmony Combining the elements of art to accent their similarities. (p. 30)

Hieroglyphic (hy-ruh-**glif**-ik) An early form of picture writing. (p. 86)

Hue A color's name. (p. 8)

I

Illumination Hand-painted book illustration. (p. 132)

Intaglio (in-**tahl**-yoh) A printmaking technique in which the image to be printed is cut or scratched into a surface. (p. 51)

Intensity The brightness or dullness of a hue. (p. 10)

J

Jewelry Art, and the craft of making art, to be worn. (p. 196)

Juxtapose (**juks**-tuh-pohz) Place side by side. (p. 268)

K

Kachina (kuh-**chee**-nuh) Hand-crafted statuette that represents spirits in Pueblo rituals. (p. 230)

Kiln A special hot oven in which pottery objects are fired. (p. 195)

Kinetic (kuh-**net**-ik) **art** An art style in which parts of a work are set into motion by a form of energy. (p. 250)

L

Landscape A drawing or painting of mountains, trees, or other natural scenery. (p. 104)

Line The path of a dot through space. (p. 6)

Line quality The unique character of any line. (p. 7)

M

Mascot An animal or person used by a group as a sign of luck. (p. 125)

Monoprint A print made by applying ink or paint to a plate and then transferring the image by hand-rubbing. (p. 117)

Mosaic (moh-**zay**-ik) Pictures made with small cubes of colored marble, glass, or tile set into cement. (p. 212)

Motif Unit of repetition in a visual pattern. (p. 33)

Movement The principle of art that leads the viewer to sense action in a work, or it can be the path the viewer's eye follows through the work. (p. 33)

Murals Large two-dimensional works painted on walls. (p. 156)

N

Nature study A drawing used to help artists sharpen their perception of natural objects. (p. 108)

Negative space Empty spaces between the shapes or forms in two- and three-dimensional art. (p. 16)

Nonobjective Having no readily identifiable subjects or objects. (p. 71)

O

Old Stone Age The historical period that occurred between 30,000 and 10,000 B.C. (p. 124)

P

Painted screen An art object used as a wall or room divider. (p. 89)

Pan A slow, steady, sideways movement of the video camera to capture details in a panorama. (p. 218)

Panorama A complete view of an area in all directions. (p. 176)

Pattern A two-dimensional decorative visual representation. (p. 33)

Pendant A jewelry item worn suspended from the neck on a string or chain. (p. 193)

Perception An awareness of the elements of an environment by means of the senses. (p. 42)

Perceive Become aware through the senses of the special nature of objects. (p. 184)

Petroglyph (**peh**-truh-glif) Symbolic rock carving or painting. (p. 225)

Photography The art of making images by exposing a chemically treated surface to light. (p. 204)

Pictogram A small picture that stands for a word or an idea. (p. 224)

Picture plane The flat surface of a painting or drawing. (p. 30)

Pigment A finely ground powder that gives paint its color. (p. 46)

Point of view The angle from which the viewer sees the scene in an artwork. (p. 72)

Porcelain (**por**-suh-lihn) A fine-grained, high-quality form of pottery. (p. 128)

Portfolio A carefully selected collection of artwork kept by students and professionals. (p. 13)

Portrait A visual representation of a person at rest. (p. 48)

Portraiture (**pohr**-tray-chur) The art of making portraits. (p. 152)

Pottery Art, and the craft of making art, from clay. (p. 194)

Principles of art Guidelines that govern the way artists organize the elements of art. (p. 26)

Printmaking Transferring an image from an inked surface to another surface. (p. 50)

Proportion How parts of a work relate to each other and to the whole. (p. 31)

Public art Art to be displayed in and enjoyed by a community. (p. 156)

Pueblo (**pweh**-bloh) Dried-clay dwelling. (p. 248)

R

Renaissance (ren-uh-**sahns**) Period of rebirth. (p. 93)

Rhythm The principle of art that indicates movement through the repetition of elements and objects. (p. 33)

Rococo (roh-**koh**-koh) An art style of the 1700s that emphasized graceful movement, curving lines, and delicate colors. (p. 169)

S

Sculpture A three-dimensional work of art. (p. 52)

Seal Symbolic image or emblem. (p. 245)

Seascape A drawing or painting of the ocean and objects found on or around it. (p. 176)

Self-portrait A painting or drawing of an artist's own image. (p. 147)

Shadow puppet An art object in the shape of an animal or human attached to a wand or a stick. (p. 250)

Shape An area clearly set off by one or more of the other five visual elements of art. (p. 14)

Slip Clay with enough added water to give it a runny, liquid consistency. (p. 194)

Social protest painting An art style dedicated to attacking the ills of big-city life. (p. 270)

Solvent A liquid used to control the thickness of thinness of the paint. (p. 47)

Space The distance or area between, around, above, below, and within things. (p. 15)

Staged photograph A photographic composition that makes use of artificial images or processes. (p. 165)

Still life A painting or drawing of nonmoving objects. (p. 17)

Story board A frame-by-frame plan of a video production. (p. 217)

Study A drawing used to plan a painting or other large project. (p. 108)

Style An artist's personal way of using the elements and principles of art to express feelings and ideas. (p. 144)

Stylized Simplified or exaggerated. (p. 105)

Subject An image viewers can easily identify. (p. 64)

Surrealists The group of artists who explored the realm of dreams and the subconscious. (p. 265)

Symbol An image used to stand for a quality or an idea. (pp. 87, 136)

T

Tapestry A woven wall hanging with decorative designs or colorful scenes. (p. 136)

Texture How things feel, or look as though they might feel if touched. (p. 20)

Totem An object that serves as an emblem or respected symbol. (p. 126)

Trait A personal characteristic. (p. 125)

Tricolor A flag with three broad bands of color. (p 245)

U

Unity The arrangement of elements and principles of art to create a feeling of completeness or wholeness. (p. 36)

V

Value The lightness or darkness of a hue. (p. 9)

Variety Combining one or more elements of art to create interest. (p. 30)

Vessel A hollow utensil made to hold something. (p. 192)

Video documentary An in-depth study of a person, place, thing, or event. (p. 217)

Videographer Person who operates a video camera. (p. 218)

W

Watercolorist A painter who works in watercolor. (p. 190)

Glosario

A

Abstract/Abstracto Mostrar un sujeto reconocible de forma no realista. (p. 76)

Adenla/Adenla Tocado ceremonial usado en rituales de transición. (p. 253)

Aesthetics/Estética Estudio de la naturaleza de la belleza y el arte. (p. 64)

Aesthetic view/Punto de vista estético Idea o escuela de pensamiento sobre qué es lo más importante en una obra de arte. (p. 64)

Ancestor figure/Figurín de un ancestro Imagen tallada en madera que se usaba como el lugar de descanso de un espíritu. (p. 153)

Applied art/Arte aplicado Obras de arte hechas con un fin utilitario además de ser agradables a la vista. (pp. 83, 192)

Appliqué/Appliqué Forma de arte en la que se adhieren recortes de material a una superficie más grande. (p. 129)

Architects/Arquitectos Artistas que planean y crean edificios. (p. 168)

Architectural rendering/Perspectiva arquitectónica realista Representación bidimensional realista y detallada de una estructura tridimensional propuesta. (p. 272)

Architecture/Arquitectura Arte de planear y crear edificios. (p. 92)

Art critic/Crítico de arte Aquella persona que se ocupa de estudiar, comprender y juzgar obras de arte. (p. 66)

Art historians/Historiadores de arte Aquellas personas que se ocupan de estudiar el arte de las distintas épocas y culturas. (p. 82)

Artist/Artista plástico Aquella persona que usa su imaginación y su habilidad para comunicar ideas de una forma visual. (p. 4)

Art medium/Medio artístico Material utilizado en la creación de una obra de arte. (p. 42)

Art movement/Movimiento artístico Tendencia que se manifiesta cuando se une un grupo de artistas. (p. 96)

Assemblage/Assemblage Obra de arte tridimensional que consiste en muchas piezas ensambladas entre sí. (p. 106)

B

Balance/Equilibrio Principio del arte que se refiere al arreglo de los elementos de manera tal que ninguna parte de la obra predomine o parezca tener más peso que cualquier otra parte. (p. 26)

Belvedere/Mirador Edificio diseñado para proveer una vista de sus alrededores. (p. 272)

Binder/Sustancia aglutinante Líquido que une los granos de pigmento. (p. 47)

Bust/Busto Escultura que muestra la cabeza, hombros y parte superior del pecho de una persona. (p. 85)

C

Calligraphy/Caligrafía Arte de escribir con letra bella. (p. 132)

Caricature/Caricatura Dibujo humorístico que exagera los rasgos de una persona para ridiculizarla o criticarla. (p. 210)

Cartouche/Tarjeta Forma oval u oblonga donde está inscripto el nombre de una persona importante. (p. 224)

Cityscape/Paisaje urbano Dibujo o pintura que muestra grandes edificios y otros objetos que se hallan en las ciudades. (p. 172)

Color/Color Lo que el ojo ve cuando un objeto refleja la luz. (p. 8)

Columns/Columnas Postes verticales que se elevan para proveer apoyo a otra estructura. (p. 171)

Composition/Composición Forma en que se utilizan los principios para organizar los elementos del arte. (p. 64)

Content/Contenido Mensaje, idea o sentimiento expresado por una obra de arte. (p. 65)

Contours/Contornos Bordes y aristas de una superficie. (p. 87)

Credit line/Resumen de datos Listado de información importante acerca de una obra de arte. (p. 69)

Cutaway/Sección Vista en la que se ha quitado una pared exterior para mostrar la escena del interior. (p. 233)

D

Diorama/Maqueta Representación escénica en la que esculturas en miniatura y otros objetos se muestran contra un fondo pintado. (p. 94)

E

Eight, The/Los Ocho Grupo de realistas estadounidenses que trabajaron a principios del siglo veinte. (p. 174)

Elements of art/Elementos del arte Los símbolos visuales básicos que usa un artista para crear obras de arte. (p. 4)

Elevation/Alzado Dibujo de la fachada de un edificio. (p. 170)

Emphasis/Énfasis Hacer que resalte un elemento o un objeto en una obra. (p. 30)

Environment/Ambiente Lo que rodea algo. (p. 124)

F

Façade/Fachada El frente de un edificio. (p. 170)

Fantasy art/Arte de fantasía Arte que se enfoca en sujetos ficticios o imaginarios. (p. 264)

Figure study/Estudio de figuras Dibujo que se enfoca en la figura humana. (p. 148)

Fine art/Bellas artes Obras hechas para el disfrute visual, no para ser utilizadas. (p. 83)

Folk art/Arte folklórico Obras realizadas por artistas que no han tenido capacitación formal. (p. 138)

Font/Fundición Conjunto de todos los moldes o letras de un tipo para imprimir. (p. 239)

Form/Forma Elemento del arte que se refiere a un objeto con tres dimensiones. (p. 15)

Fresco/Fresco Pintura creada al aplicar pigmento a una sección de una pared revocada con yeso fresco. (p. 232)

Frieze/Frisco Banda decorativa ubicada a lo largo de la parte superior de una pared. (p. 212)

G

Gesture drawing/Dibujo de gestos Dibujando líneas con rapidez y sin límites para capturar la forma y acciónes de un sujeto. (p. 44)

Gouache/Aguada Un tipo de acuarela que usa pigmentos no transparentes. (p. 205)

H

Harmony/Armonía Combinar los elementos del arte para acentuar sus similitudes. (p. 30)

Hieroglyphic/Jeroglífico Forma antigua de escritura basada en dibujos. (p. 86)

Hue/Tono El nombre de un color. (p. 8)

I

Illumination/Iluminación Ilustración pintada a mano en un libro. (p. 132)

Intaglio/Entallar Técnica de impresión en la cual se raspa o se corta sobre una superficie la imagen que ha de imprimirse. (p. 51)

Intensity/Intensidad Luminosidad u opacidad de un matiz. (p. 10)

J

Jewelry/Joyería Arte y oficio de realizar obras de arte que se llevan puestas. (p. 196)

Juxtapose/Yuxtaponer Poner lado a lado. (p. 268)

K

Kachina/Kachina Estatuilla hecha a mano que representa a los espíritus en los ritos de la cultura Pueblo. (p. 230)

Kiln/Horno Horno especial para cocer objetos de alfarería. (p. 195)

Kinetic art/Arte cinético Estilo artístico en el que se ponen en movimiento partes de una obra por medio de energía. (p. 250)

L

Landscape/Paisaje Dibujo o pintura de montañas, árboles u otra escena natural. (p. 104)

Line/Línea La trayectoria de un punto a través del espacio. (p. 6)

Line quality/Cualidad de la línea El carácter único de cualquier línea. (p. 7)

M

Mascot/Mascota Animal o persona utilizados por un grupo como signo de buena suerte. (p. 125)

Monoprint/Monocopia Estampa hecha al aplicar tinta o pintura sobre una plancha y luego transferir la imagen frotando con la mano. (p. 117)

Mosaic/Mosaico Ilustraciones hechas con pequeños trozos de mármol, vidrio o losa de colores asentados en cemento. (p. 212)

Motif/Motivo Unidad que se repite en un diseño. (p. 33)

Movement/Movimiento Principio del arte que hace que el espectador vea acción en una obra, o la trayectoria que sigue el ojo al mirar una obra. (p. 33)

Murals/Murales Obras bidimensionales grandes pintadas sobre paredes. (p. 156)

N

Nature study/Estudio del natural Dibujo realizado para ayudar al artista a realzar su percepción de los objetos naturales. (p. 108)

Negative space/Espacio negativo Espacios vacíos entre las formas o figuras de una obra bidimensional o tridimensional. (p. 16)

Nonobjective/No objetivo Que no tiene sujetos u objetos inmediatamente identificables. (p. 71)

O

Old Stone age/Edad de Piedra El período histórico que abarca del año 30,000 al 10,000 A.C. (p. 124)

P

Painted screen/Biombo Objeto de arte utilizado como pared o para dividir una habitación. (p. 89)

Pan/Toma panorámica Movimiento lateral lento y regular de la cámara de vídeo para captar los detalles de un panorama. (p. 218)

Panorama/Panorama Vista completa de un área en todas las direcciones. (p. 176)

Pattern/Diseño Representación visual bidimensional decorativa. (p. 33)

Pendant/Pendiente Artículo de joyería que se lleva alrededor del cuello colgado de un hilo o cadena. (p. 193)

Perception/Percepción Estar conciente de los elementos de un ambiente por medio de los sentidos. (p. 42)

Perceive/Percibir Tomar conciencia por medio de los sentidos de la naturaleza particular de los objetos. (p. 184)

Petroglyph/Petroglifo Grabado o pintura simbólicos sobre roca. (p. 225)

Photography/Fotografía Arte de crear imágenes al exponer a la luz una superficie tratada con sustancias químicas. (p. 204)

Pictogram/Pictograma Figura pequeña que representa una palabra o una idea. (p. 224)

Picture plane/Plano La superficie plana de una pintura o dibujo. (p. 30)

Pigment/Pigmento Polvo molido fino que da color a la pintura. (p. 46)

Point of view/Punto de vista Ángulo desde el cual el espectador ve la escena de una obra de arte. (p. 72)

Porcelain/Porcelana Forma de alfarería de grano fino y alta calidad. (p. 128)

Portfolio/Carpeta de trabajos Colección de obras cuidadosamente seleccionada de estudiantes y artistas profesionales. (p. 13)

Portrait/Retrato Representación visual de una persona en reposo. (p. 48)

Portraiture/Pintura de retratos El arte de hacer retratos. (p. 152)

Pottery/Alfarería Arte y oficio de hacer objetos de arte con arcilla. (p. 194)

Principles of art/Principios de arte Lineamientos que gobiernan el modo en que los artistas organizan los elementos del arte. (p. 26)

Printmaking/Grabado Acción de transferir una imagen de una superficie cubierta de tinta a otra superficie. (p. 50)

Proportion/Proporción Manera en que las partes de una obra se relacionan entre sí y con el todo. (p. 31)

Public art/Arte público Obra de arte expuesta para el disfrute de una comunidad. (p. 156)

Pueblo/Pueblo Vivienda de arcilla seca. (p. 248)

R

Renaissance/Renacimiento Período de renacimiento. (p. 93)

Rhythm/Ritmo El principio del arte que indica movimiento mediante la repetición de elementos y objetos. (p. 33)

Rococo/Rococó Estilo artístico del siglo dieciocho que enfatizaba la gracia del movimiento, las líneas curvas y los colores delicados. (p. 169)

S

Sculpture/Escultura Obra de arte tridimensional. (p. 52)

Seal/Sello Emblema o imagen simbólica. (p. 245)

Seascape/Paisaje marino Dibujo o pintura del océano y los objetos que se encuentran en él o a su alrededor. (p. 176)

Self-portrait/Autorretrato Dibujo o pintura de la imagen del propio artista. (p. 147)

Shadow puppet/Marioneta Objeto de arte de forma animal o humana unido al extremo de una varilla. (p. 250)

Shape/Contorno Área claramente delimitada por uno o más de los cinco elementos visuales del arte. (p. 14)

Slip/Arcilla blanda Arcilla con suficiente agua agregada como para darle una consistencia resbaladiza y blanda. (p. 194)

Social protest painting/Pintura de protesta social Estilo artístico dedicado a atacar los males de la vida en los grandes centros urbanos. (p. 270)

Solvent/Solvente Líquido usado para regular el espesor de la pintura. (p. 47)

Space/Espacio Distancia o área entre, alrededor, sobre, debajo y dentro de las cosas. (p. 15)

Staged photograph/Foto de estudio Composición fotográfica que usa imágenes o procesos artificiales. (p. 165)

Still life/Bodegón Dibujo o pintura de objetos inanimados. (p. 17)

Story board/Tablero de historieta Plan toma por toma de una producción de vídeo. (p. 217)

Study/Estudio Dibujo usado para planear una pintura u otro proyecto grande. (p. 108)

Style/Estilo Modo personal del artista de usar los elementos y principios del arte para expresar ideas y sentimientos. (p. 144)

Stylized/Estilizado Simplificado o exagerado. (p. 105)

Subject/Sujeto Imagen que el espectador puede identificar fácilmente. (p. 64)

Surrealists/Surrealistas Grupo de artistas que exploraron el mundo de los sueños y el subconsciente. (p. 265)

Symbol/Símbolo Imagen utilizada para representar una cualidad o una idea. (pp. 87, 136)

T

Tapestry/Tapiz Paño tejido con diseños decorativos o escenas coloridas que se cuelga de la pared. (p. 136)

Texture/Textura La forma en que algo se siente al tocarlo, o cómo parece que se sentiría al tocarlo. (p. 20)

Totem/Tótem Un objeto que sirve como emblema o símbolo respetado. (p. 126)

Trait/Rasgo Característica personal. (p. 125)

Tricolor/Tricolor Una bandera con tres franjas anchas de color. (p. 245)

U

Unity/Unidad El arreglo de elementos y principios del arte para lograr una sensación de consumación y totalidad. (p. 36)

V

Value/Opacidad La claridad u oscuridad de un color. (p. 9)

Variety/Variedad Combinar uno o más elementos del arte para generar interés. (p. 30)

Vessel/Recipiente Utensilio cóncavo destinado a guardar algo. (p. 192)

Video documentary/Documental de vídeo Estudio en profundidad de una persona, lugar, cosa o suceso. (p. 217)

Videographer/Camarógrafo Persona que opera una cámara de vídeo. (p. 218)

W

Watercolorist/Acuarelista Pintor que trabaja con acuarelas. (p. 190)

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